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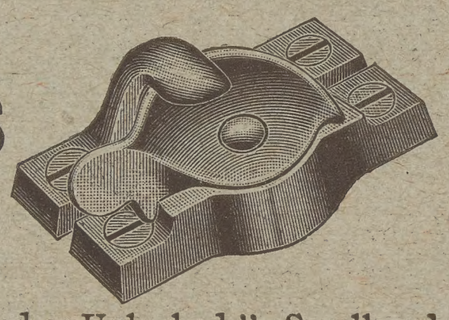

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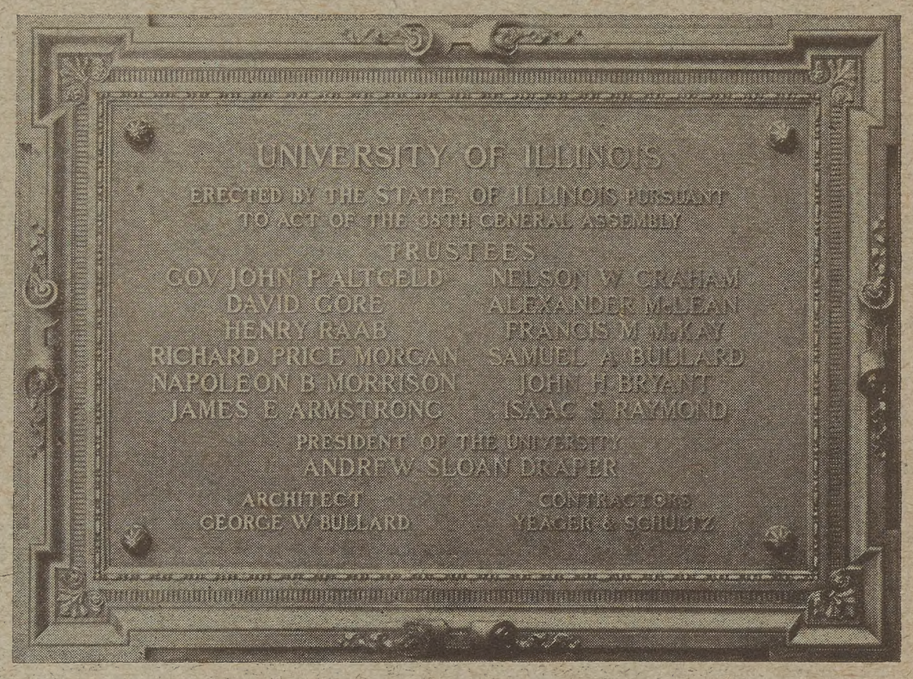

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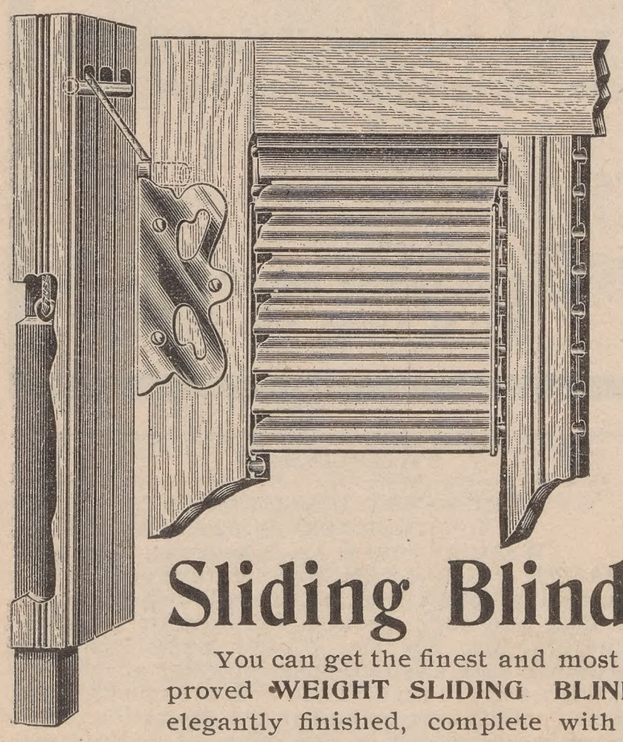

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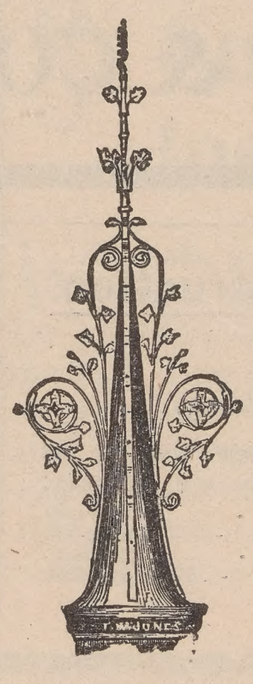

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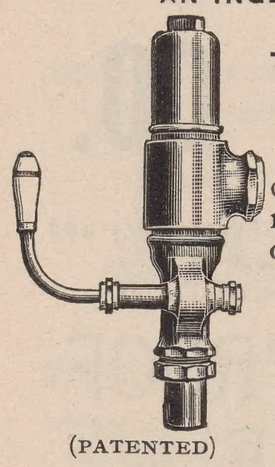

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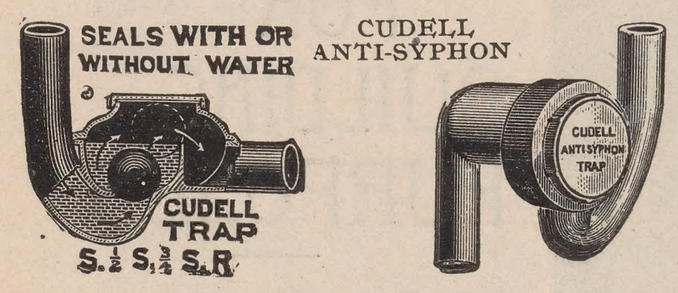

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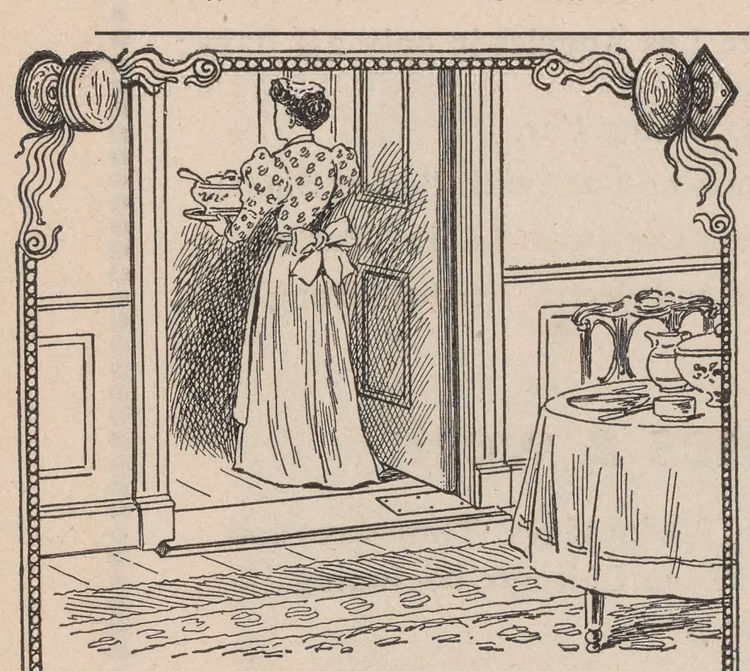

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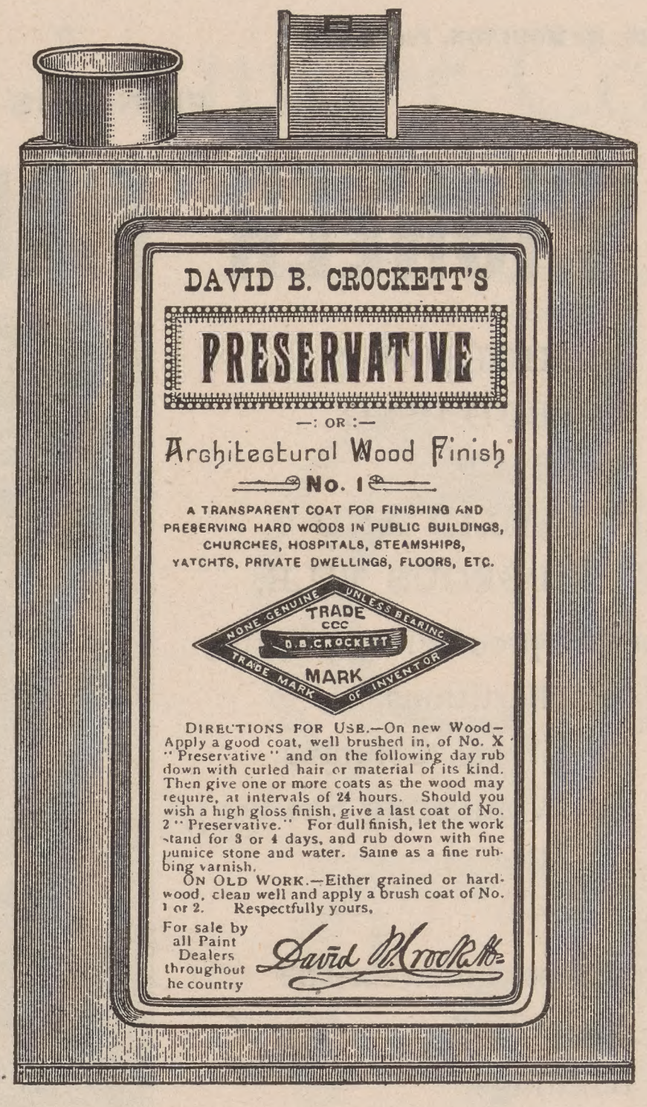
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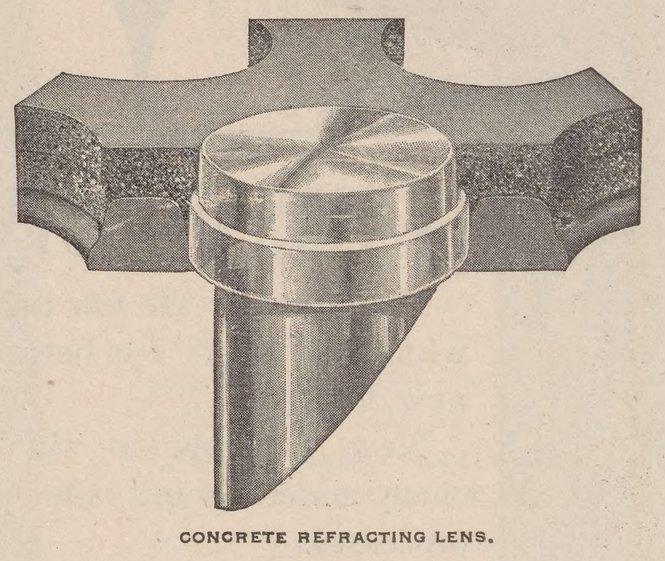

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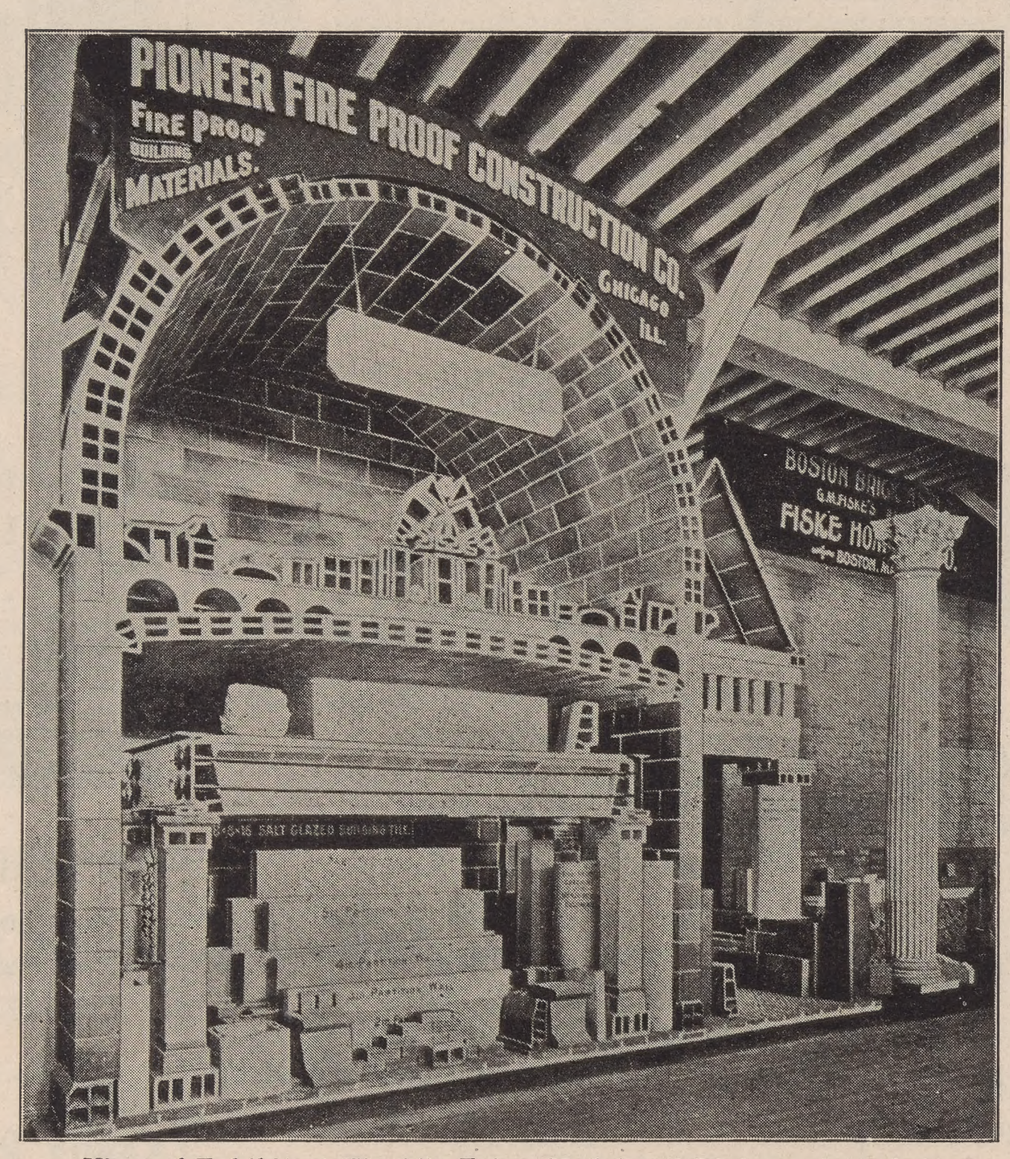

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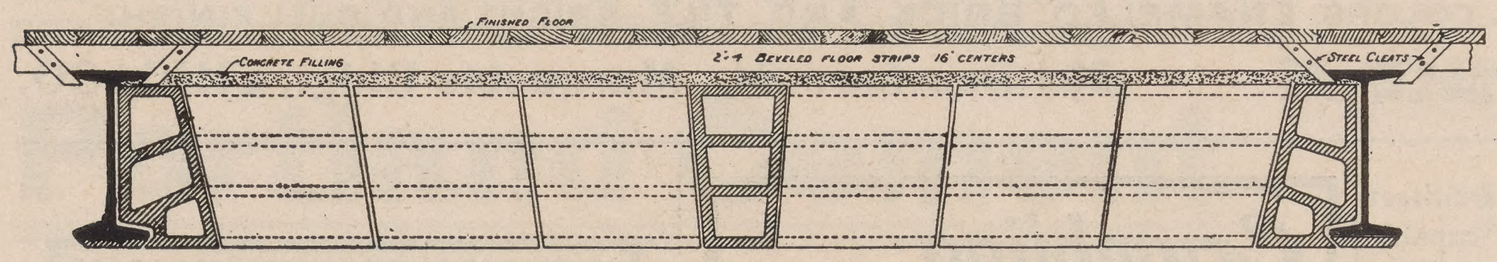

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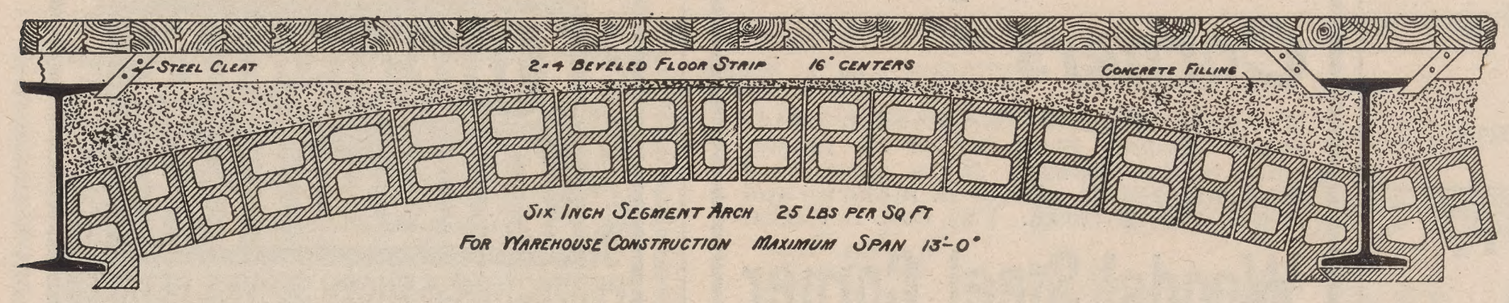
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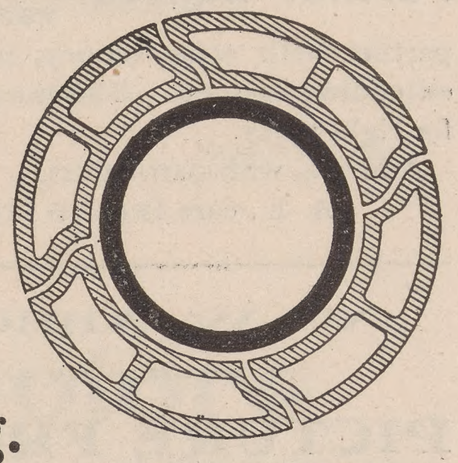

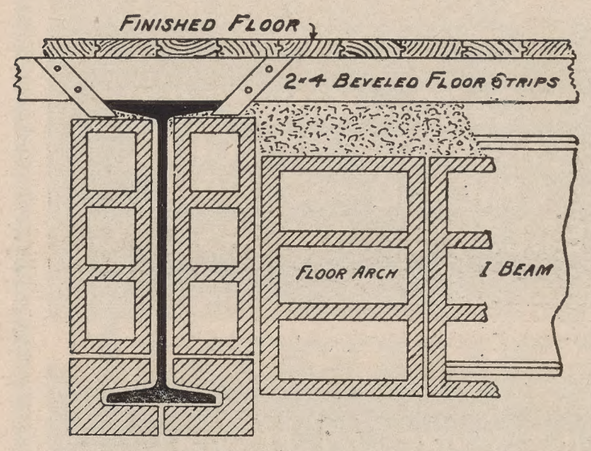

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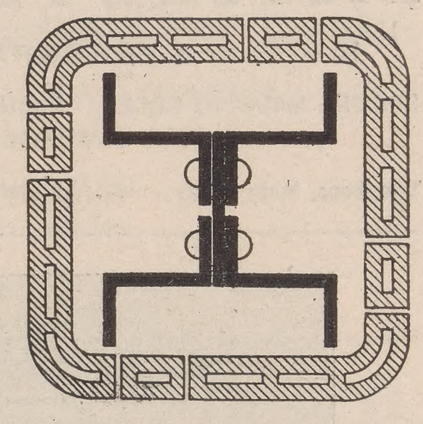

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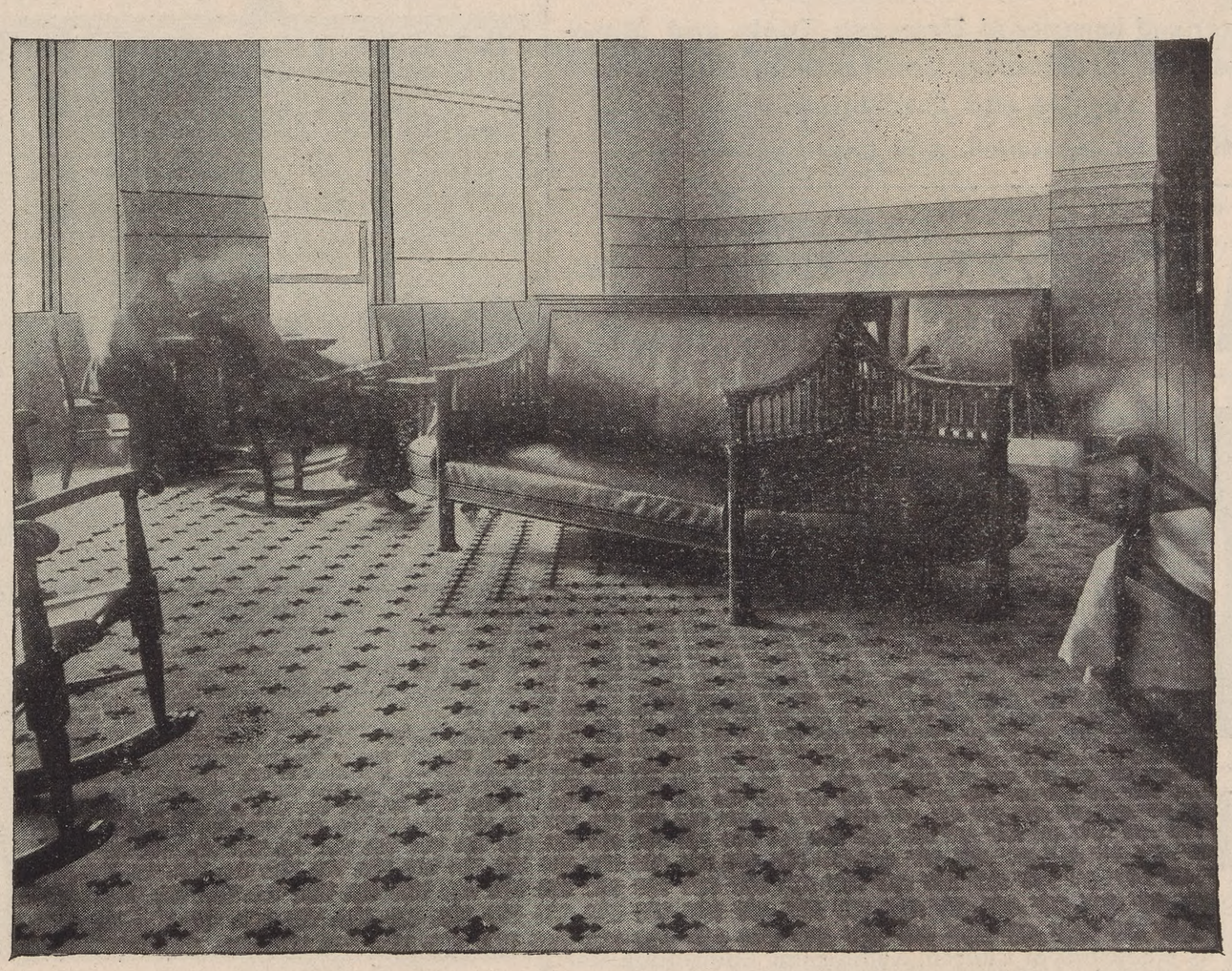

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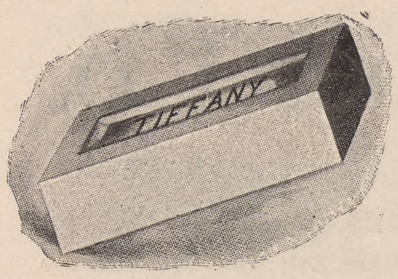

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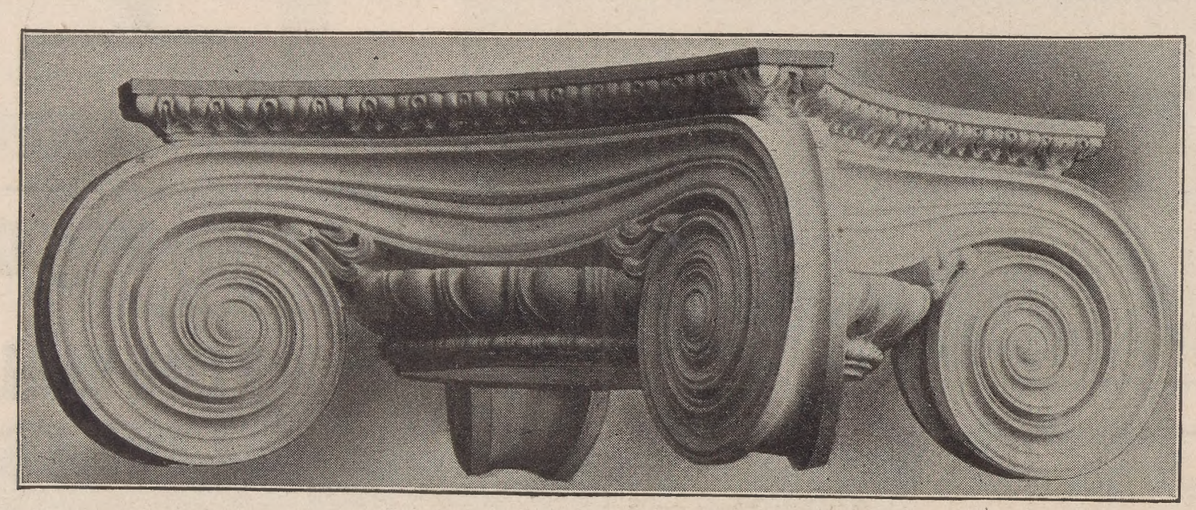

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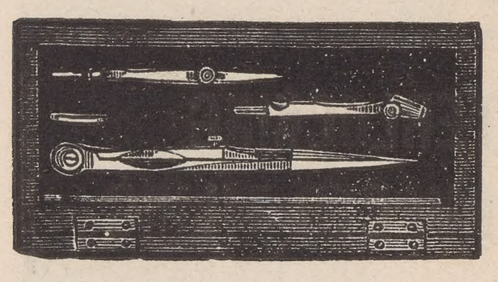

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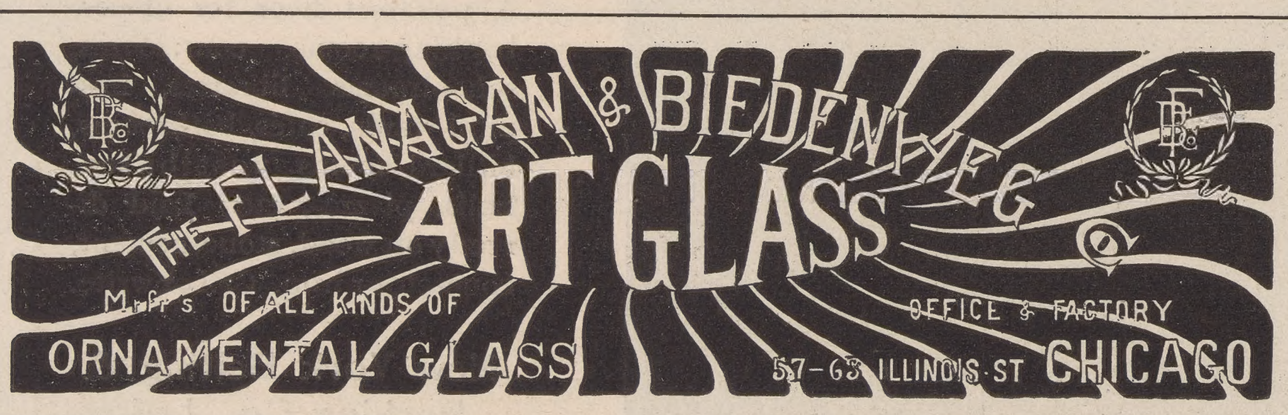

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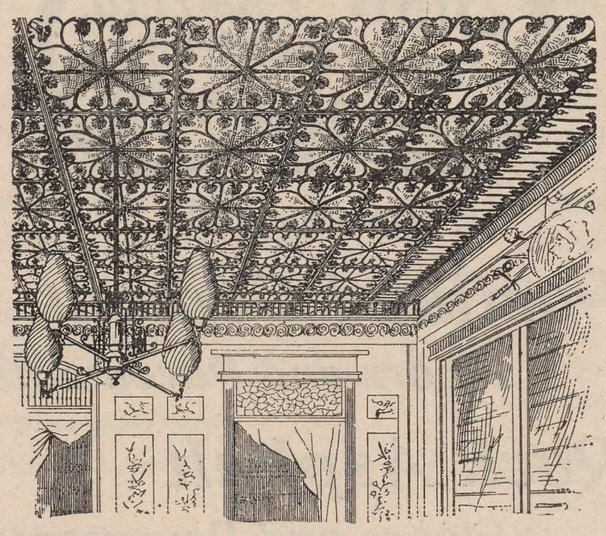

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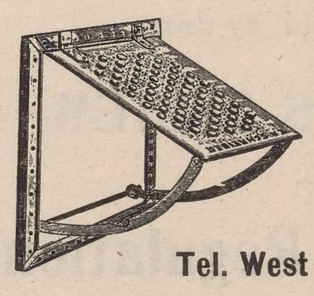

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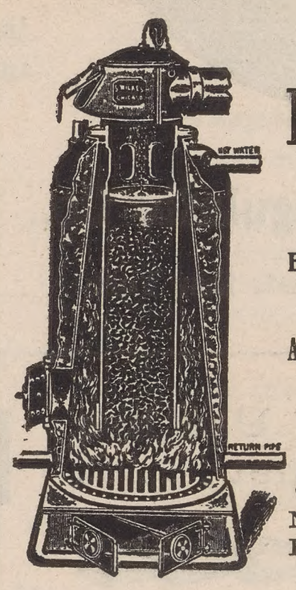

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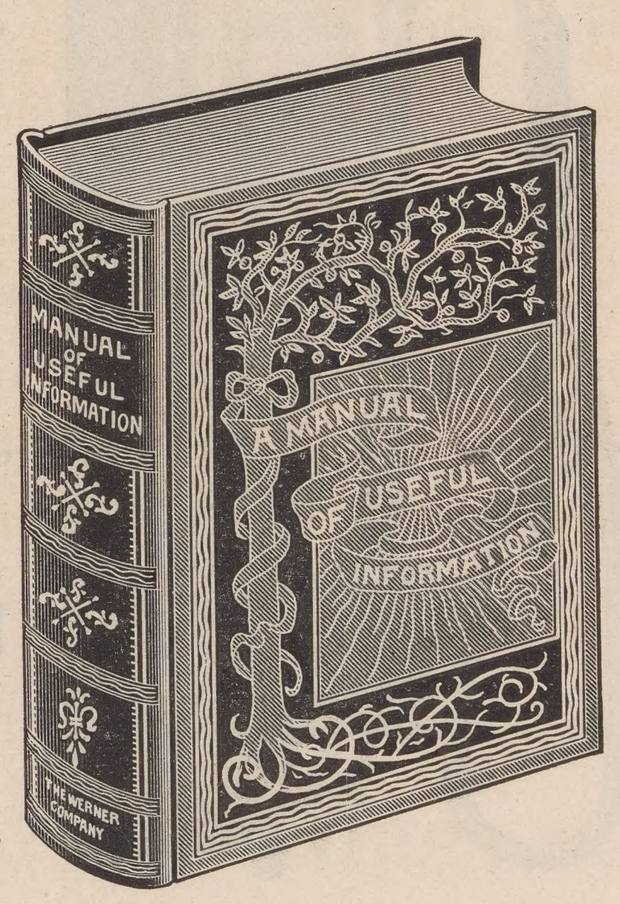

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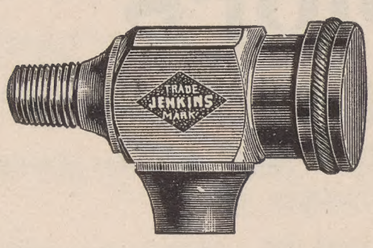

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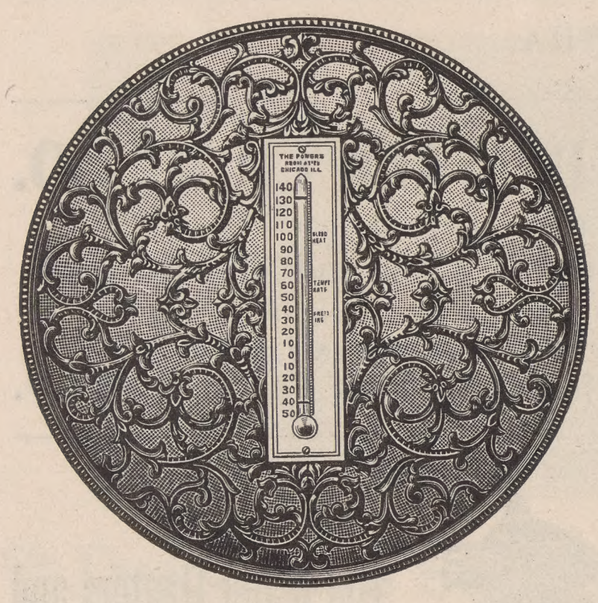

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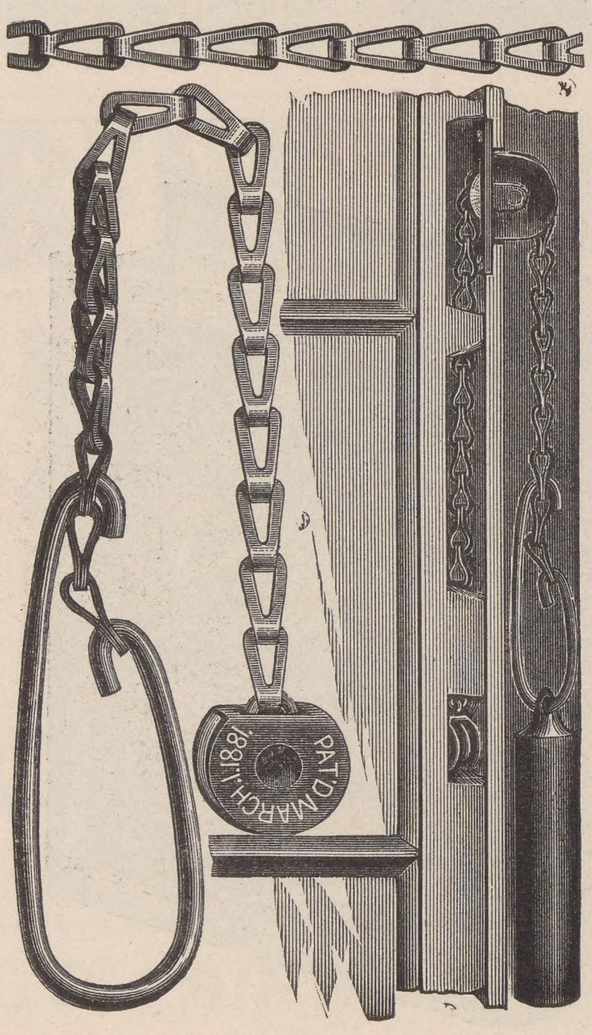

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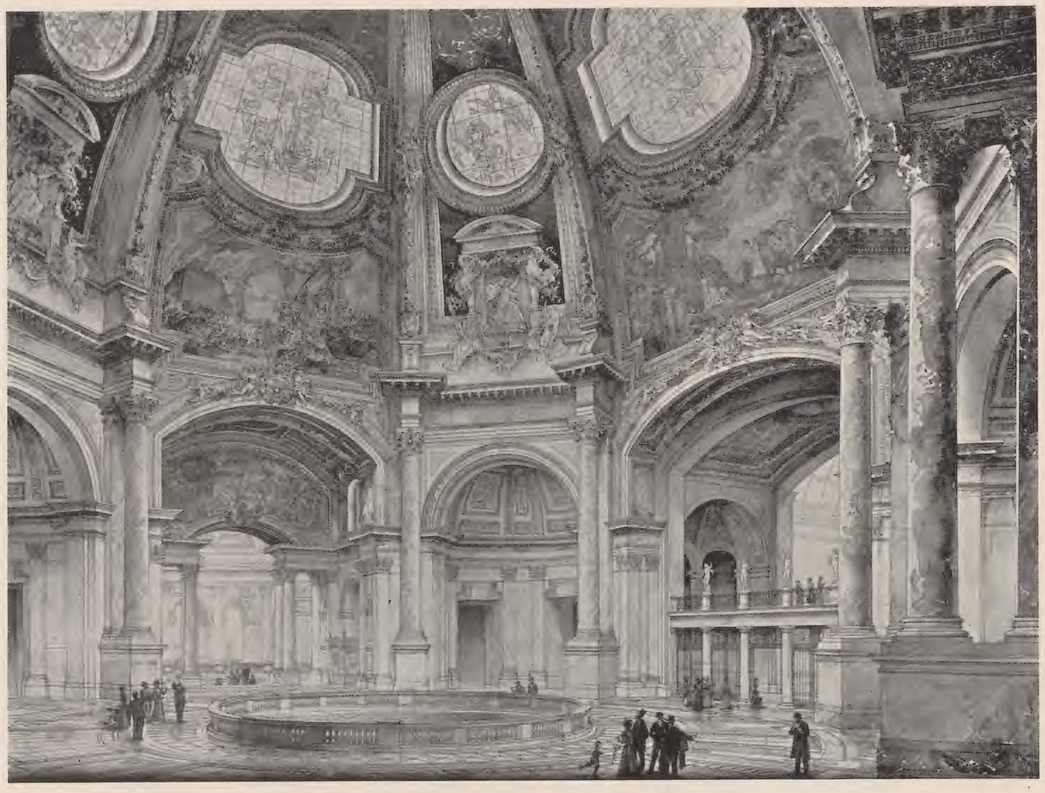

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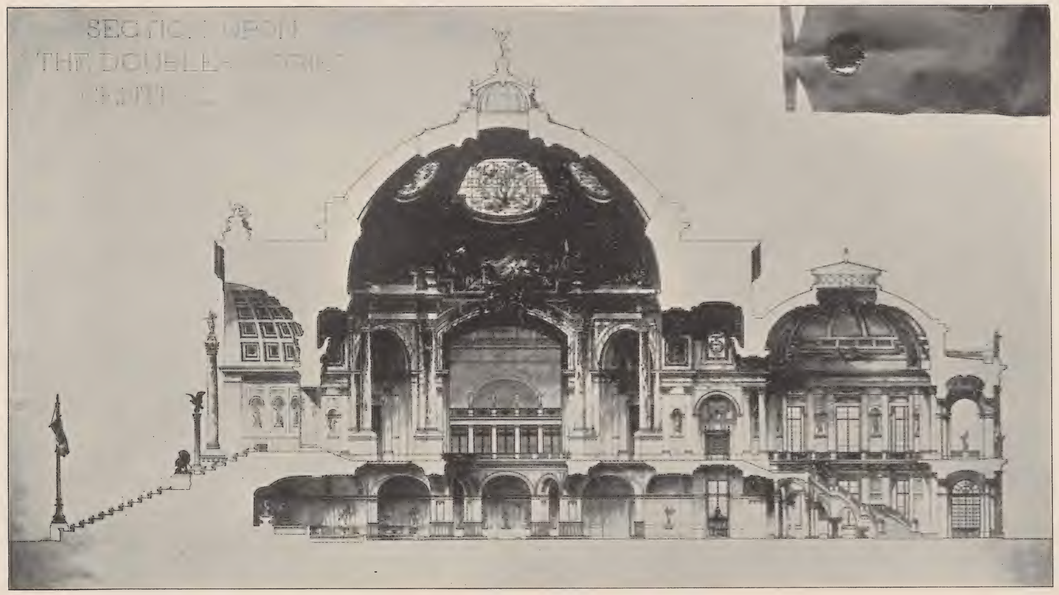

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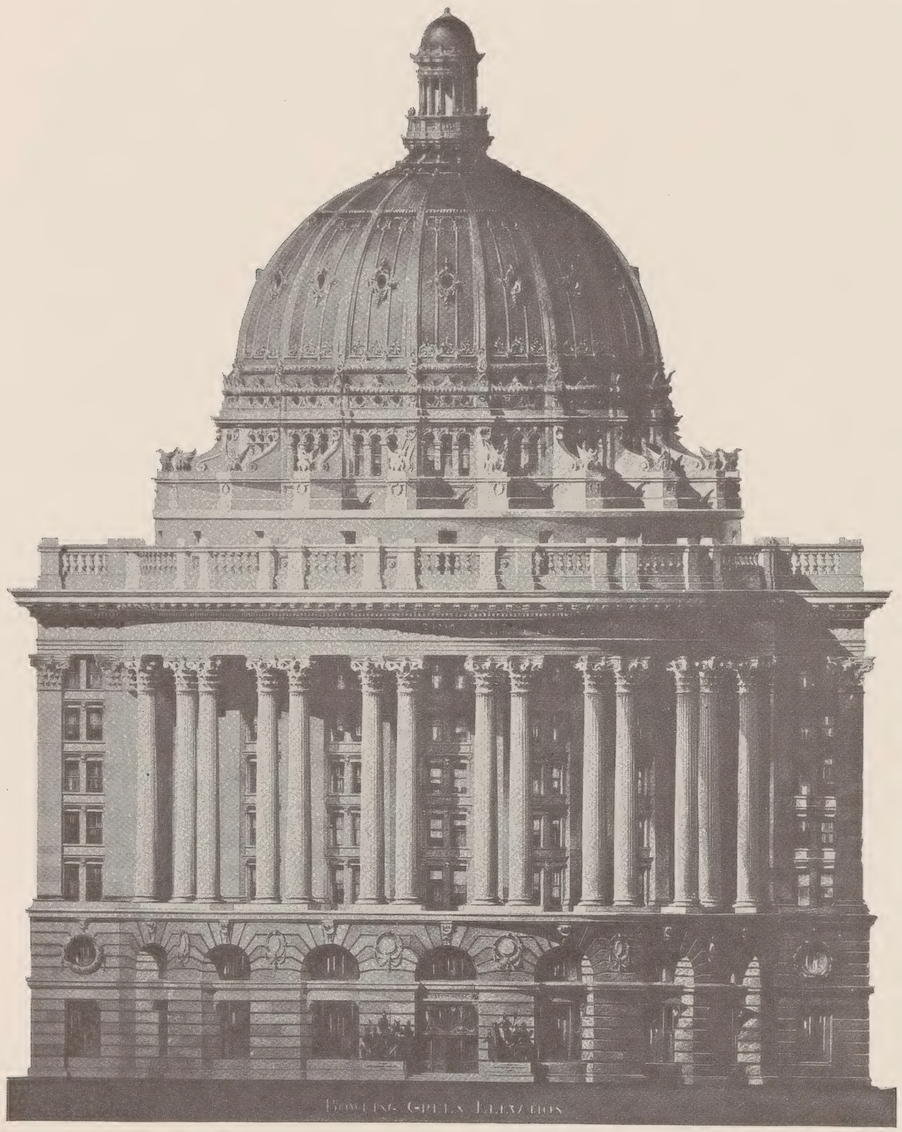

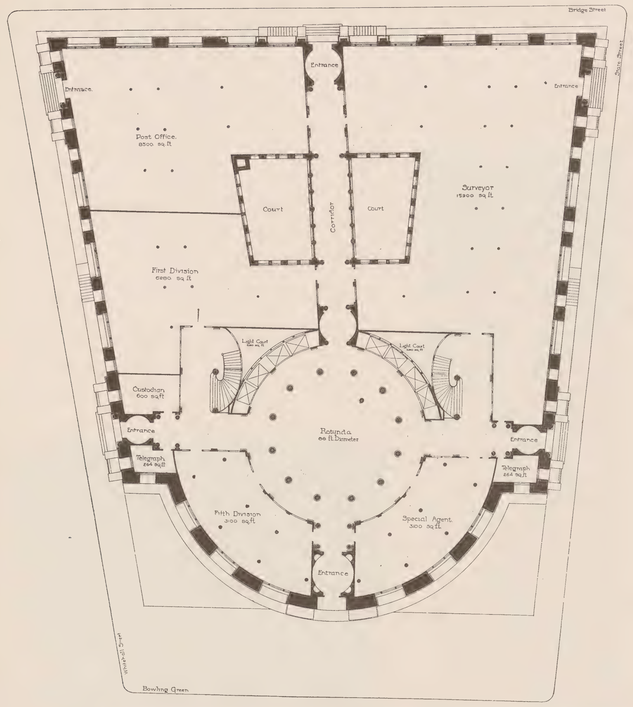

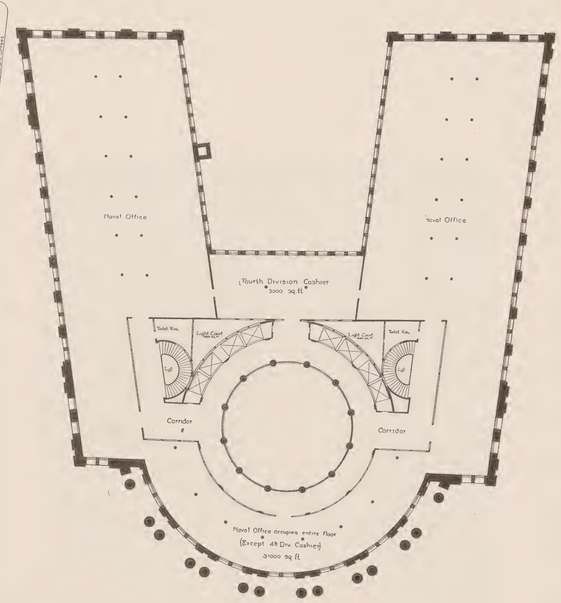

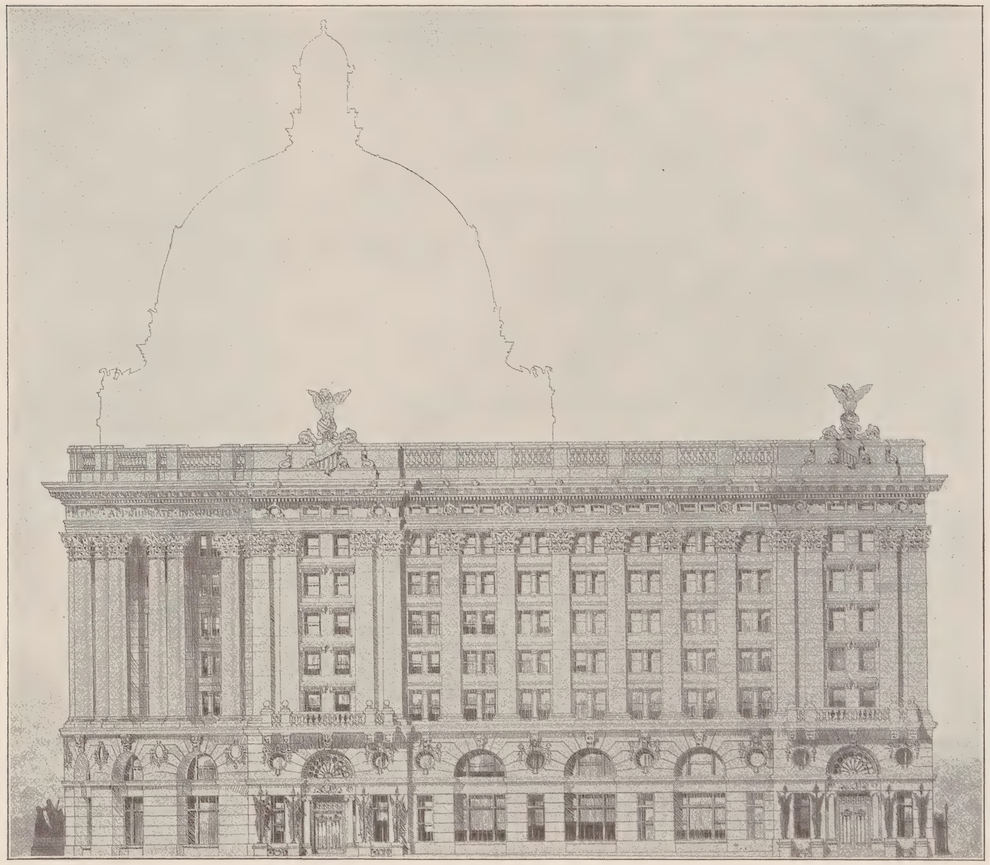

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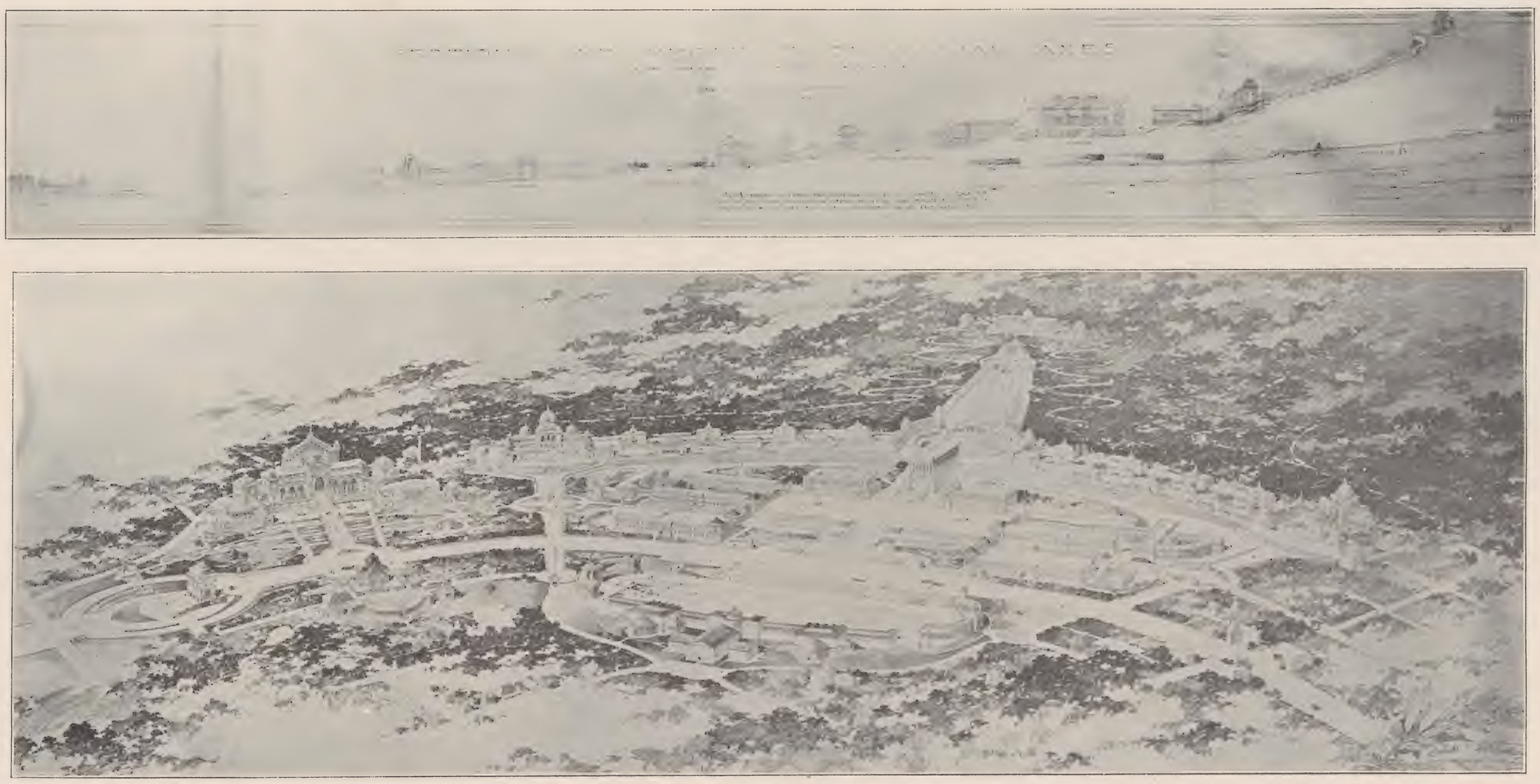

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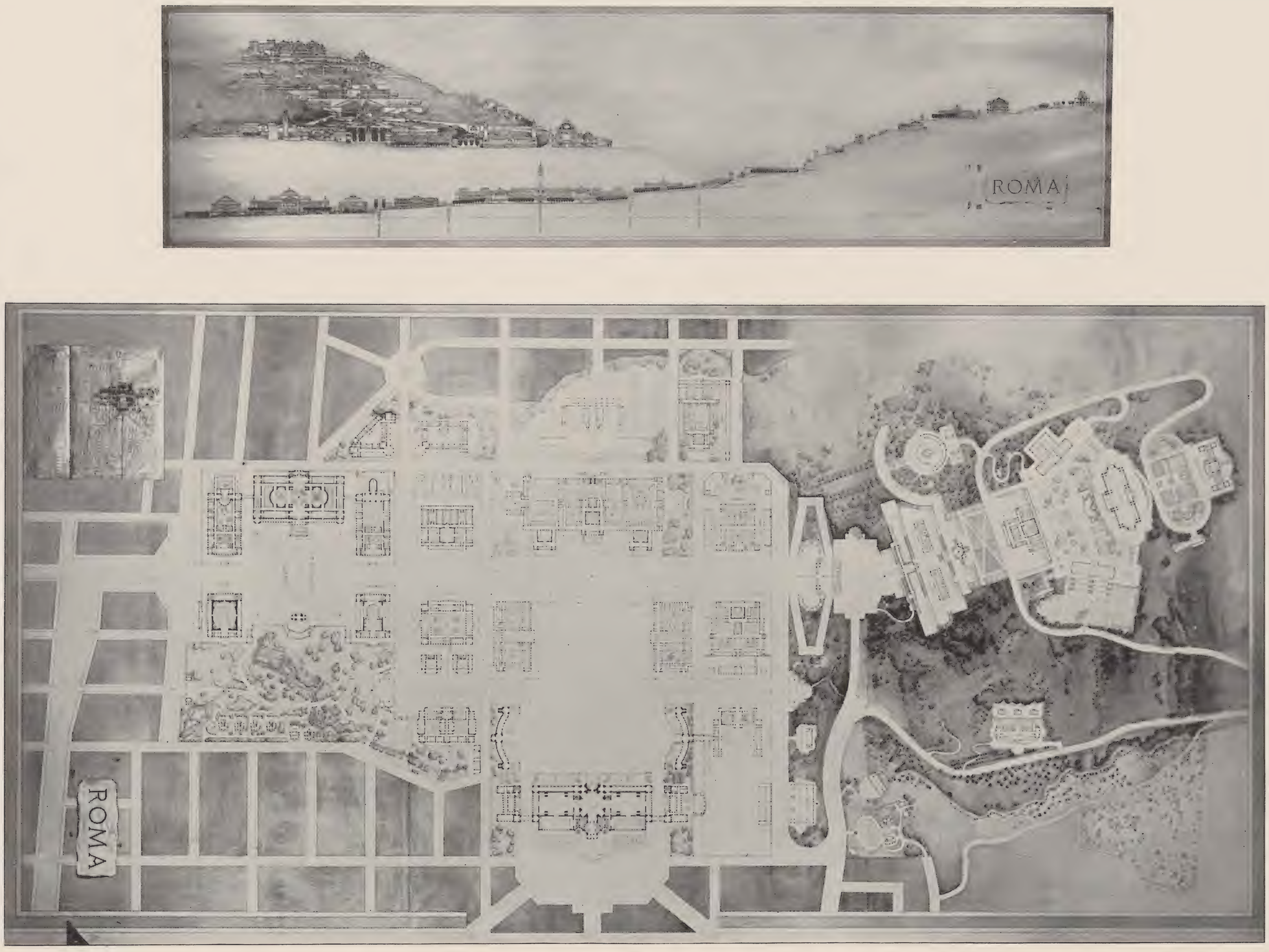

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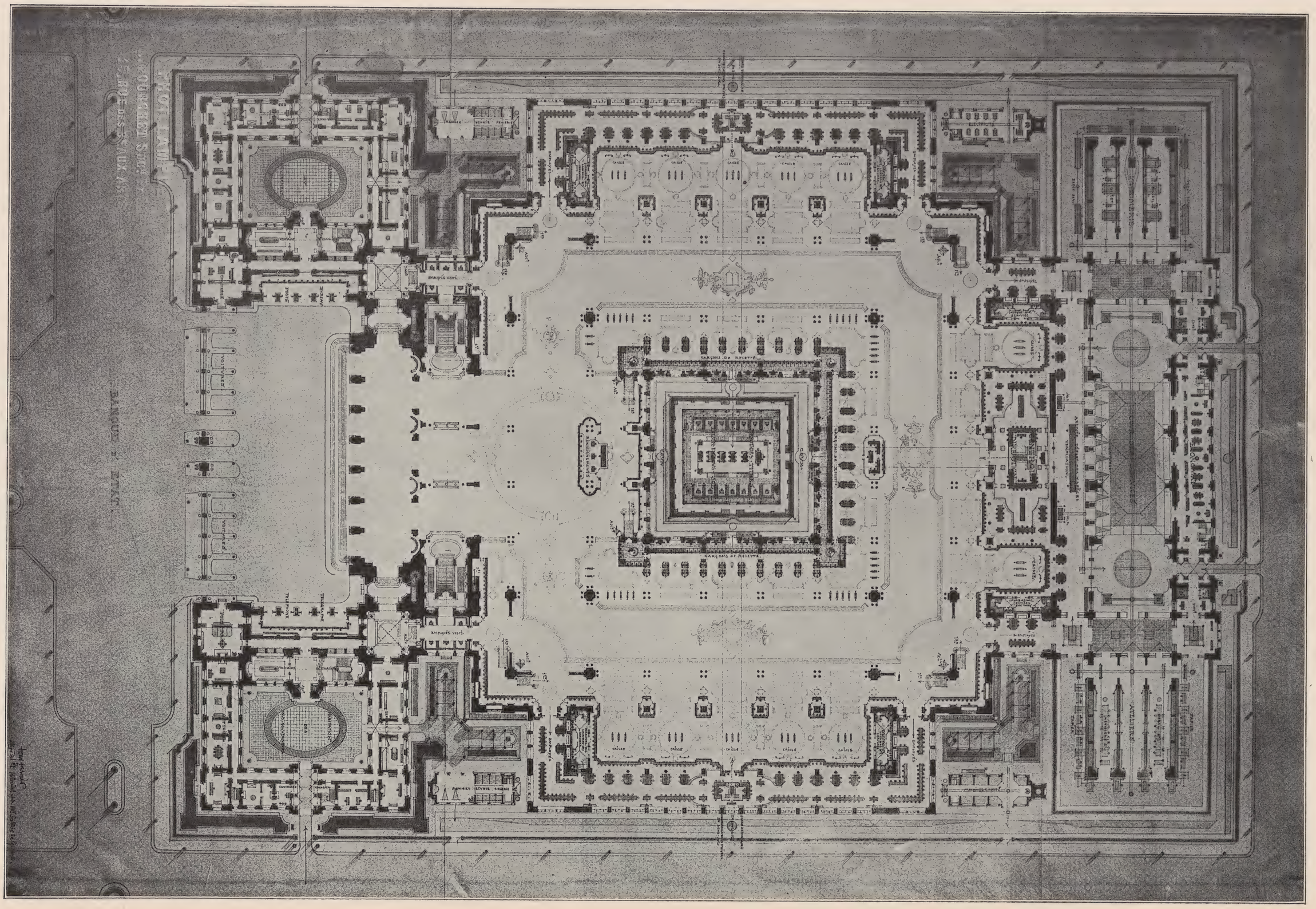

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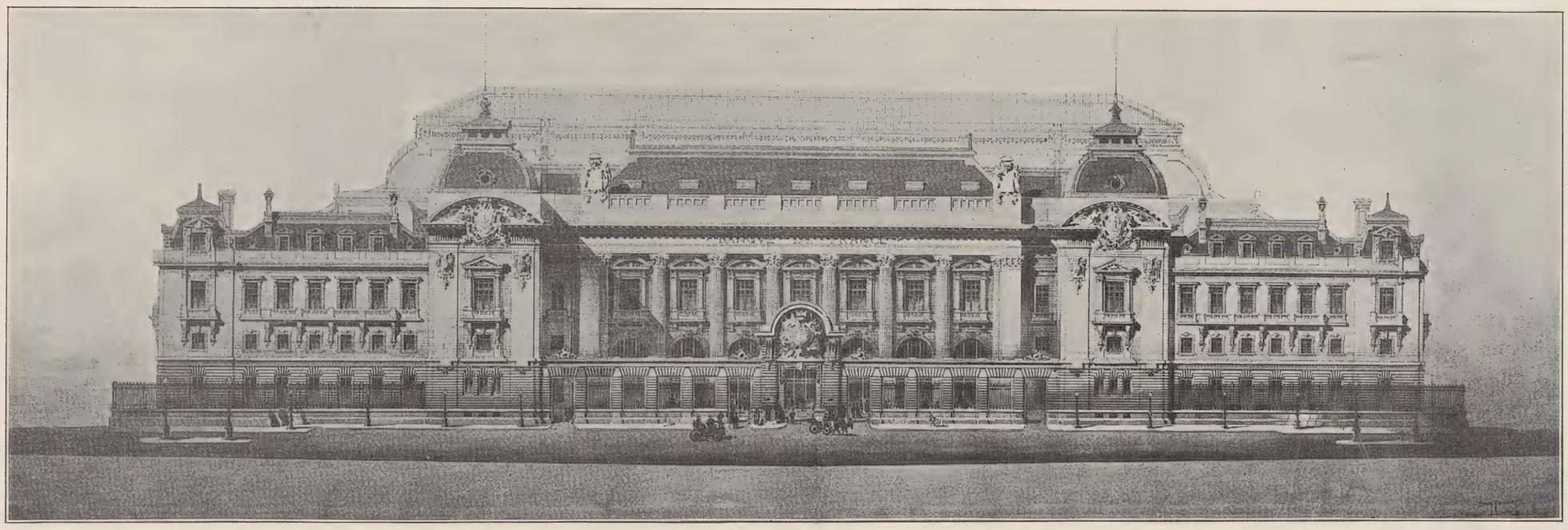

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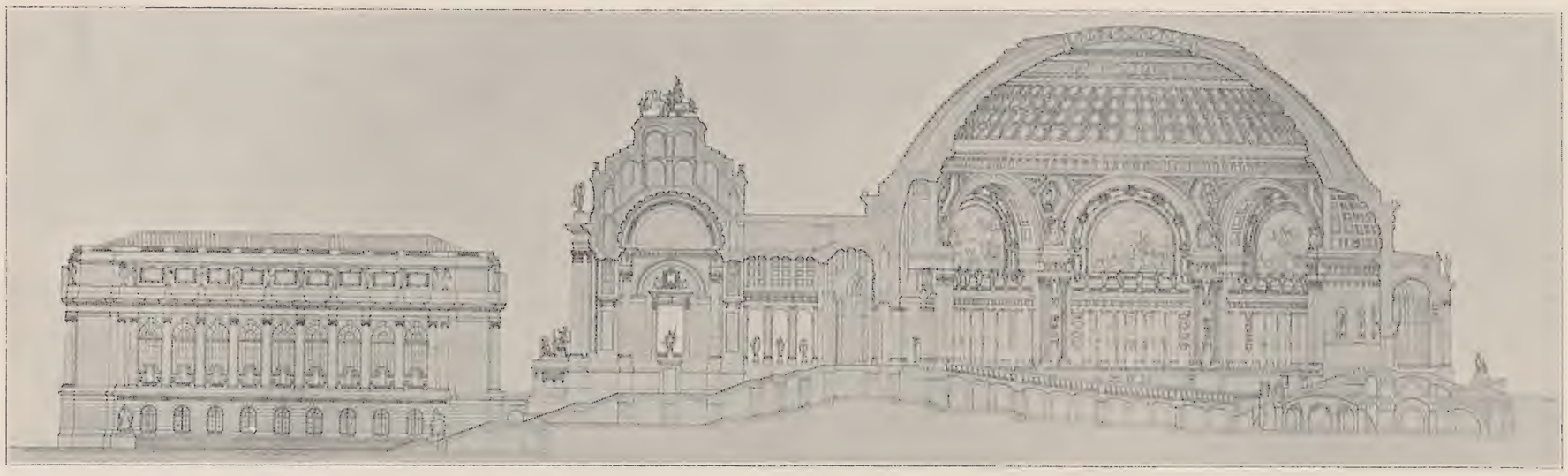

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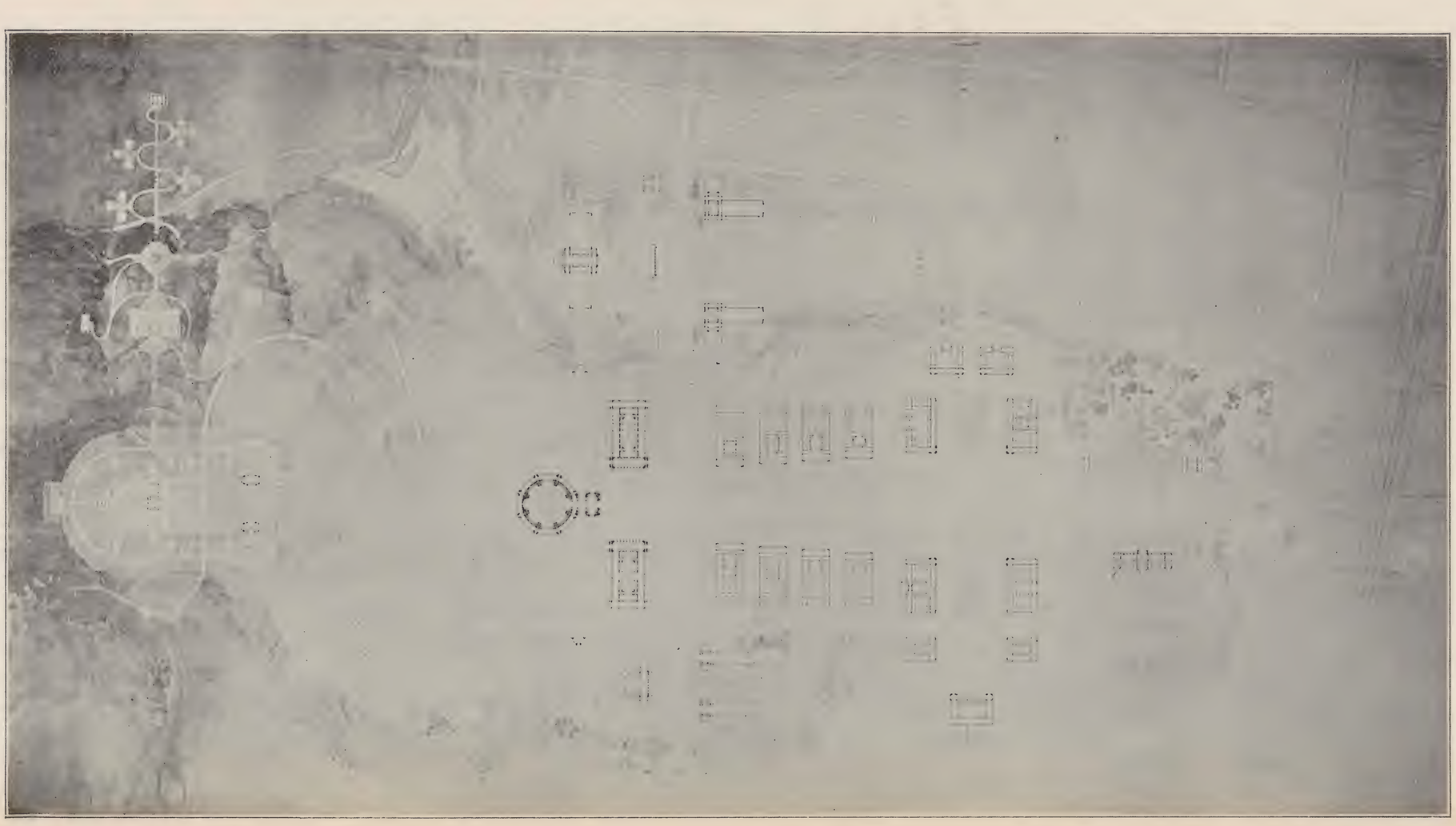
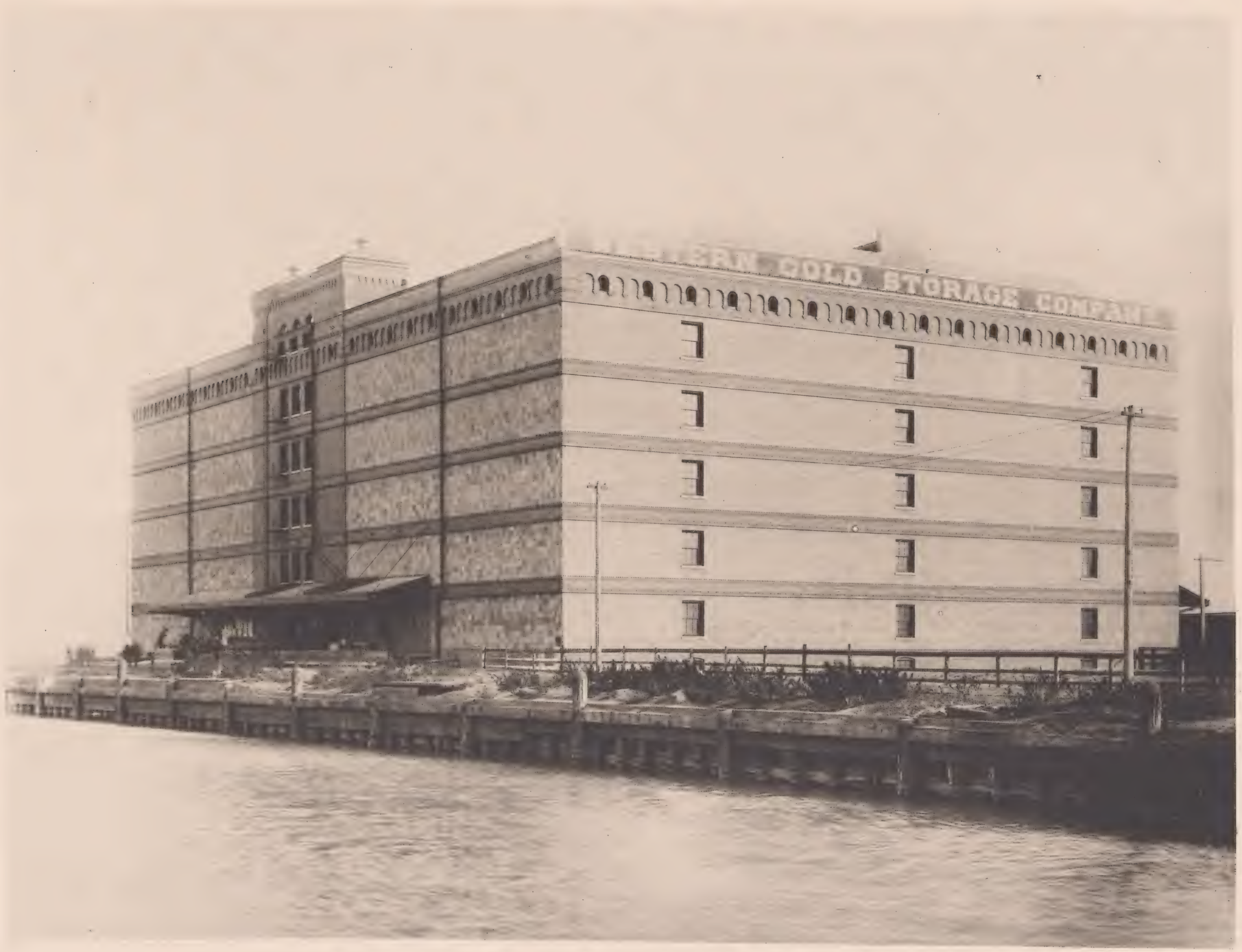


GROUND PLAN.

PROFILE VIEW.

GENERAL PERSPECTIVE VIEW.

THE PHEBE HEARST COMPETITION FOR UNIVERSITY OF CALIFORNIA.—PRIZE DESIGN SUBMITTED BY ARCHITECTS HOWARD, CAULDWELL & MORGAN, NEW YORK.



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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXXIV. NOVEMBER, 1899. No. 4

THE INLAND ARCHITECT AND NEWS RECORD

A Monthly Journal Devoted to

ARCHITECTURE,

CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

PUBLISHED BY THE INLAND PUBLISHING CO.,

609-610 MANHATTAN BUILDING, CHICAGO, ILL.

L. MULLER, Jr., Manager. ROBERT CRAIK McLEAN, Editor.

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TERMS: Regular number, $5 a year; Photogravure edition, $10 a year. Single copies, Regular number, 50c.; Photogravure edition (including 7 photogravures), $1. Advance payment required.

The columns and illustration pages of THE INLAND ARCHITECT are open to all alike, merit and availability only determining what shall be published. Contributions appropriate to its pages are always desired.

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Action of Secretary Gage in re N. Y. Competition.

After a controversy covering several weeks following the announcement of the decision upon the competition for the New York customhouse accepting the design of Cass Gilbert, the matter has been finally settled by the decision of the Secretary of the Treasury in support of the verdict. The importance of the controversy was not in who should or who should not receive a number of thousands of dollars and have a monument erected demonstrating his success or failure as an architect, but whether after twenty years of labor in securing the adoption of a system for procuring designs for public buildings, of which the Tarsney Act is a preliminary sketch if you please, that the entire system should be discredited in the eyes of the public by political interference, aided we must acknowledge by some of those who asserted its value loudest and worked hardest for its adoption. That Secretary Gage proved himself more professional than some architects and more of a statesman than some politicians will be a matter for history to record and the public buildings erected during his term of office to demonstrate.

Projected Publication of N. Y. Customhouse Drawings.

That the action of Secretary of the Treasury Gage would be in support of the verdict of the judges of the competitive plans for the New York Customhouse was a foregone conclusion to any one who knew the Secretary, as any other decision, in the absence of evidence of fraud, would have not only stultified his action in support of the Tarsney Act, but of the architects of the country who have for years urged the adoption of the system upon the Government. It is, perhaps, unfortunate that the accepted design was by a former business associate of the Supervising Architect, and one who did not practice in New York until recently, and also perhaps that the names of the judges may not have been as well known to the country at large as those of some of the competitors. It gave those dissatisfied with the decision a chance to point to these circumstances as suggestive of collusion. But it is just as unfortunate that individual architects should give color to suspicion by signing a memorial to the President, and the New York Chapter to call a meeting and discuss the matter. Each "unfortunate" fact is as open to suspicion as the other—in each case as certainly unwarranted; for with no sarcasm it can be said that they are each and all honorable men. Now that the matter has been decided by the highest court of appeal, would it not be well to accept Mr. Fitzpatrick's suggestion in his article in this number and allow THE INLAND ARCHITECT to publish all the drawings submitted in the competition. Mr. Fitzpatrick has already secured that of Henry Ives Cobb and forwarded it, and we have received promise of a number of others. The Supervising Architect has also indorsed the project of general publication of the drawings. In this and the discussion of the various plans which our pages are also open to, the friendly criticism of the profession at large may be obtained and the judgment of the commissioners sustained or rejected in the minds of each practitioner, as well as in a general way tend to the advancement of the architectural art and a general benefit to the profession.

EFFECTIVE ADMINISTRATION OF TARSNEY ACT.

THE CONDITIONS UPON WHICH THE SUCCESSFUL ADMINISTRATION OF GOVERNMENT ARCHITECTURE DEPENDS.—WITH SUGGESTIONS FOR THE ESTABLISHMENT OF A BUREAU OF ARCHITECTURE FOR THE UNITED STATES.

BY PETER B. WIGHT.

THE Secretary of the Treasury having tried the experiment of putting the Tarsney Act (which had been a dead letter until he came into office) into effect, and it having been demonstrated that its provisions are practicable, the time has now arrived for an agitation of a more effective measure, which will make it possible to get the best results in every structure that the Government may erect. This can never be done by passing independent acts which are intended to influence the action of the Secretary of the Treasury and the Supervising Architect, but by organizing a Bureau of Government Architecture, connected with one of the Departments, which will have full authority to administer the designing and erection of all public buildings, according to the methods that have been so successfully followed in an age wherein private enterprise has demonstrated by large experience that Government methods are obsolete.

In America the art of building has made greater progress in the last half century than the arts of design applied to buildings. In variety of available materials we surpass every country in Europe. Our greater facilities for transportation have made it possible to bring a greater variety of materials to any given point with such economy as to cost that every architect is embarrassed by the multitude from which he can select those required to embody his designs in concrete form. Besides this the last twenty-five years have been distinguished by a multitude of inventions, having direct bearing upon the uses demanded of modern buildings, which have had a marked effect upon the planning, designing and execution of them. All this makes us feel more and more independent, not only of European traditions, which we have been educated to respect, but those of past ages as well.

The history of art in all ages has demonstrated that architecture is only the outgrowth of the knowledge of building possessed by those who practice it. A vital architecture is that practiced by those who can give that high and inspiring expression to the art of building which we call beauty. Were this not the case, architecture would only be an imitative art. There are those who maintain that there is nothing new under the sun, and that nothing can be produced in architecture of which its counterpart in some previous age of the world can not be shown. This is the pessimism of wisdom. Better far that the world should again enjoy the ignorance of the Greeks in the fourth century B. C., the Byzantines of the sixth century A.D., and our forefathers of the late twelfth and early thirteenth centuries, all of whom have given us the best evidence that a living architecture is an evolution from the materials of the place and the knowledge of building of the times and reflecting the state of civilization that then existed. What they evolved was new in their time, though it looks old to us now. We all admit that they were not imitators.

It is a question, however, whether or not it is possible for us moderns, considering our present knowledge and surroundings, to express ourselves with that sincerity and honesty of purpose that characterized those who created the arts that we all hold in reverence. All attempts at originality of style in the architecture of public buildings have heretofore proved to be dismal failures. And yet we can point to some of the most stupendous modern buildings in America that are equal failures from the artistic point of view because the intention in their design was imitation and eclecticism, and as far as possible from originality.

But this only demonstrates that we must walk before we learn to run. It is undeniable that there are in this country many modest examples of originality in architecture that are still good art. The simpler the problem the easier the solution. But we are daily confronted by great problems. The progress of the Nation and the development of its wealth and resources has unfortunately forced these problems upon us faster than we can solve them. There is no time for one art to develop and grow by easy stages until its position can be realized; we must still call upon the treasures of the past for help as well as for inspiration.

If we look for a parallel to our own physical, industrial and practical condition which must be reflected in our architecture, we will find it nowhere since the most flourishing period of the Roman Empire, in the first and second centuries of the Christian Era. We will find that we have all the materials that the Romans had and many more; all their processes and many more; all their enterprise and more; all their wealth and much more.

By analogy we must assume that these materials and processes, supplemented by our enterprise and wealth, should produce works conceived on similar lines of design, but evincing the progress that our increased knowledge makes possible. We are also able to avail ourselves of that added knowledge of the experience of succeeding ages which the investigations of antiquaries have revealed to us. To these materials for study may be added the more recent revelations of the true spirit of the Greek architecture which preceded the Roman, but which the Romans used only in the spirit of imitation. For the Greek idea did not die for many centuries. It was preserved in the countries bordering on the Adriatic and in Asia Minor long after the decadence of Imperial Roman architecture, and found expression at Ravenna, Constantinople and Central Syria. The influence of the Greeks in the fifth and sixth centuries, in which they had independently adopted the arch of the Assyrians, of which they may have had knowledge from possible remains in the valley of the Euphrates and Tigris, was even extended eastward on the rise of the Empire of Islam, which produced the romantic, if not altogether constructive, architecture, for which it became celebrated. On the other hand, the Roman style by evolution became Romanesque, whose first developments were produced, as recent investigations have shown, in Syria; and later in northwestern Europe; the latter being the foundation of the pointed architecture of France.

These are the heritage that has descended to us. But, recognizing the slight facilities for cultivating the art of building in those times, and viewing the greater ones that we possess, how boundless are the possibilities of modern architecture, if our resources are developed with a due regard for sincerity and truth in all our constructions. The question is not what are the most appropriate styles of architecture for public buildings, but how can we best develop style in our own public architecture. The answer is, that our architecture should be a true expression of the possibilities of the materials and processes that we have, executed with a love for the beautiful in all things. It can never be born fully developed, but must be the result of national intellectual growth rightly directed.

If we could commence all over again, we would have to build on the best experiences that the past reveals to us. Others, during the period of the Renaissance in Italy and France, have tried to do so for the last three hundred years with varying success. But they have not done it with the full knowledge that we possess. We have the advantage of being witnesses of their failures and successes. A progressive, modern architecture must be founded upon constructive methods similar to those practiced in the Roman Empire during the first two centuries of the Christian Era, avoiding all illogical practices to which that period was addicted, and profiting from the progress made by their successors. Such will be the new Renaissance if it is only to depend upon the study of the experience of the past ages. But the problem is complicated by the multitude of new requirements and the advance that modern construction has made, which has not been accompanied by a corresponding development of architectural expression suited to the emergency. These are the problems for the progressive architects of today to work out. When they do we will have an architecture that is evolutionary and progressive. It will reflect the progressive life of the nation in science and art. When, if ever, it is upheld by a popular appreciation, as we are led to believe was the case with the Greeks in the age of the Pericles, it may well be said that it is a living art.

To offer the encouragement that will bring about such a result is the prime duty of all governments. In our own country the opportunity has been neglected for many years. No country can foster art with bureaus for designing hedged around by official regulations. It can only do so by encouraging what it finds in practice among the people, and giving opportunities to those who are cultivating it with an earnest desire to reveal its secrets. This is not paternalism, which always tends to confine the boundaries of architectural thought; it is a charter of liberty. But liberty without law soon degenerates into license. Freedom unrestrained becomes a tangled vine.

But to apply these suggestions in practice the utmost care and circumspection must be used in guarding the expansion of a system which, while it has heretofore been too conservative, may by too much liberality run to excesses; and the services of expert

advisers who appreciate the importance of the designing of the public buildings as demonstrating the progressive state of the age in which we live will be absolutely necessary. At first thought, there seems to be no equitable way in a free country like ours of dealing justly with all, except by throwing open the designing of all public buildings to competition under such restrictions as shall be wisely prescribed. But heretofore this has not always been a successful method with others who control similar undertakings. Even under the best devised rules abuses, involving great injustice, have been experienced, and the best results have not always been obtained.

It would not be wise or safe to allow a free and open competition for all public buildings. Those of greatest size and importance should be restricted to such architects as have been proved competent by experience to undertake them, as has been the case under the Tarsney Act. Thus far the law has only provided for close competitions in the option of the Secretary of the Treasury, and it has been applied also to the most important structures. In so doing the claims of those residing nearest to the buildings contemplated should receive the first consideration, so that the work might be distributed equitably throughout the country. But there still remain a large number of minor structures that are at present only provided for under the old system. This brings the direct influence of the Supervising Architect only upon the smaller buildings. It is just as important for the welfare and progress of art that these should be well designed as the larger ones, and that they should not only reflect the architectural abilities of the country but have an educational influence wherever located, which is quite as important as in the case of larger structures. It should not be within the province of one man or one organized office to do this. The Government should encourage the arts of design everywhere. While the larger buildings are thrown open to restricted competition, the smaller ones, equally important in their localities as object lessons, should be assigned to architects through free and open competitions regulated by proper rules. Thus only justice can be done to all, and there will be less danger from the possible exercise of favoritism. In such a case the office of the Government Architect would be simply supervisory, and the incumbent would have no opportunity to indulge in personal ambition at the expense and perhaps to the detriment of the State. In this can be seen one of the greatest disadvantages of having the designing of buildings done in the office of the Government Architect, either by himself or by salaried employes who receive no credit for their work.

Such an office is not to be sought for by those with personal ambitions. They can find their best field in the competitions that would be instituted. With designing removed from the office the Government Architect's duties would be advisory and administrative only, where the exercise of good judgment would be more valuable to the country than a slavish attention to details that no man has yet been able to compass with entire success.

Such an expansion of the method of designing and administering the construction of Government buildings will undoubtedly lead to economies which are evident wherever the cost of a Government building is compared with that of a similar one erected under the systems now in vogue with private work. It will be found that the first essential to economic construction is to have them well designed; and good design does not always mean an adherence to the tenets of some well-known style, but such a use of materials from the nearest point of production as will put them in the best place to produce the best effect, and the disuse or diminution of the use of materials, often employed at great cost with poor results. A rationally designed structure will always give evidence that care has been taken in the selection of its materials, and as a work of art it will always give satisfaction to the most discriminating and critical.

There seems to be no special reason why the Government Architect should be an officer of the Treasury rather than of any other department. The principal claim of the Treasury department to this office is that it pays the bills, while the uses made by it of the public buildings is confined to the customhouses, subtreasuries, internal revenue and other bureaus. The largest use made of public buildings is by the Postoffice Department.

Instead of a supervising architect of one department, there should be a *Government Architect*, whose office is supervisory of all the other architects employed by the Government. The office might be a bureau in any department, and would properly belong to the proposed new department of commerce that has already been suggested. The Government Architect should be the head of a permanent board of expert and experienced architects, who should meet at stated times and be advisory to him in certain cases. The original designs for all buildings whatsoever, erected by the Government in any department, other than fortifications and lighthouses, should be supervised by the Government Architect, and all drawings for any kind of public work or monuments paid for by the Government in which the element of design enters, should be referred to this bureau and receive its approval before being carried out. The plans for all buildings should be finally approved by the heads of all departments for whose use they are provided, and not by only three heads of departments, as now provided by law.

Next, the entire business end of the present Supervising Architect's office should be transferred to the Government Architect's office, with subdivisions very much as now organized. But the designing part of the office would be practically abolished. The Government Architect, acting through his subordinates in the offices and in the field, should be the custodian of all public property and grounds whatsoever and wheresoever, having the nature of buildings or monuments, except those of the army and navy and lighthouses, and the representative of the Government, getting his authority from the President in all things architectural. These buildings would include the Capitol and all others at Washington. Every public building already erected should have a custodian according to its rank and importance. These positions would range from architects for the larger ones, who had designed them, down to humble janitors for the smaller ones. Such positions should be moderately compensated, and they would not be sinecures, even though not requiring undivided services. They would insure that all Government property was properly cared for and kept in repair all the time (provided appropriations had been made for the purpose) and not allowed to depreciate by neglect. Above all, this system would insure that they be kept clean, which is the most economical way of avoiding depreciation. The abolition of the designing department, except in so far as might be required for repairs and alterations, would leave the Government Architect abundant time to supervise the work of his subordinates in the different branches of the office work, to assist in the selection of architects in the field and to *supervise their work*. In the selection of architects, which, it is assumed, would be done by well-devised schemes of competition, he would be assisted by the advisory board.

There would also be an assistant Government Architect, who should also have an architectural education, and should act in emergencies in case of the absence of the chief; because it should be one of the duties of the architect (and he should have abundant opportunities) to travel and to inform himself thereby as to the progress and condition of the works of the architects under his supervision and their fidelity to the Government. They should be subject to discipline or removed for cause at any time.

The assistant Government Architect should also perform the duties in the office that are now given to the executive officer. Referring to the details of administration in which part of the present organization could be retained:

1. The engineering and drafting division would be reduced to a chief engineer and enough assistants to keep the Government Architect informed as to the safe construction of buildings planned by architects, and would make drawings for repairs and alterations.

2. The tracing division would have little to do and would be merged into that of the chief engineer.

3. The photograph gallery would be abolished and more modern systems of reproducing such few drawings as were required could be used.

4. The computing division would be considerably reduced, few specifications would be required, and the main work would be in making approximate estimates of the cost of executing designs submitted by architects and keeping the Government Architect advised of the same.

5. The inspection and material division would be only slightly modified — as all the superintendents of construction corresponding to clerks of works in private practice would be retained.

6. The duties now given to the executive officer and the divisions under him would be merged into that of the assistant Government Architect, and the board of award for contracts would be constituted the same as at present.

The files of copies of drawings and specifications of buildings in progress would be under the immediate charge of the Government

Architect, while an additional division would have charge of the preparation of schemes for competition, and the reception and care of designs submitted and correspondence regarding the same, which would form the private archives of the office of the Government Architect, and the advisory commission of experts.

THE NEW YORK CUSTOMHOUSE COMPETITION.

BY F. W. FITZPATRICK.

WELL, the New York Customhouse competition is "dun an' gone," as our colored brothers would say. I am asked if it was a satisfactory competition. Can a thing be termed satisfactory where the average of satisfaction is that but one man out of twenty is perfectly satisfied?

Seriously, there was some dissatisfaction.

This was the third pretty-good-sized "job" let by competition recently from this our nation's capital. First, was the Carnegie library, a gift building, yet under Federal control. Ten architects were invited to submit plans. The conditions were fair, the judges competent and the result, I suppose, satisfactory. One thing was avoided at any rate, there was no embarrassing public criticism of the drawings. They were passed upon in star-chamber fashion and the award made, the nine rejected gentlemen were thanked and got their little $200 checks and all was o'er forevermore. No one outside of the judges was favored with a glimpse of either the accepted or rejected plans. I tried blandishments, persuasions, Irish and otherwise, but to no avail. No one was to penetrate that veil of mystery. Shortly afterward I was in New York and called upon Messrs. Ackerman & Ross and gave those gentlemen the most favorable opportunities of favoring one with a glimpse of their winning drawings, but got only what the boys call the "marble heart."

It was announced that their plans had to be modified, and recently we saw a newspaper cut of the revised design. To me the exterior seemed weak and the plan ill-adapted to the lot, offering a wedge-like and uninteresting end to the best point of view one will get of the building. It probably meets with all the requirements as far as the interior goes.

So much for my humble opinion. Why not have all the designs published? We could then get some opinions that were worth while. It might help even the winner and would be educational to the rest of us.

Next was the Department of Justice; the problem offered was a city lot, about 150 feet front, from a corner to a party line and about as deep. The only thing a fellow could do was to make an attractive office-building of it. Ten men were invited, some well known and others not so well known. I don't know how the selection was made. Mr. Post picked the persimmon. His design was published in a newspaper recently. The cut was the usual dull newspaper affair that one can form but a poor opinion from, but the impression I got was of a severe, somber structure and somewhat monumental in proportions. How he is going to succeed in keeping that character up when a glass-front, terra-cotta and galvanized-iron neighbor is leaned up against his party wall remains to be seen.

Such a design as his, we think, needs some elbow-room, isolation and grass.

Why does not THE INLAND ARCHITECT get all those designs too? Competitions are supposed to bring forth the very best efforts; whether successful or not, they, each and every one of those efforts, are interesting and would demonstrate that which we ought to do and that which we ought not to do. No one need feel any bashfulness. It used to be fashionable, and a mighty good fashion, too, to publish all the designs. Was there more *esprit de corps*, more good fellowship among the gang twenty years ago than there is now?

Then came the New York Customhouse, the only one of this trinity that was under the jurisdiction of the Treasury Department, and hence subject to the Tarsney act.

The problem was a most attractive one, the sightliest spot in the down-town district, an entire block, isolated, all conditions most favorable to doing something fine. To the east an important but narrow street, ditto to the south; to the west it was absolutely open to the bay—at least above the near-by elevated tracks and the dock buildings. Anything above these obstructions, in the way of a tower or dome, could be seen for miles. Then to the north a patch of grass and a swing in Broadway that permitted a magnificent elevation view, untrammeled by any perspective restrictions, an opportunity for an elevation that few will have for many a year. But, if the lot were filled, the requirements of the service demanded eight stories at most. Hence a monumental, low building—on the order of our latest banks—was out of the question. In the immediate neighborhood there are the great New York giants, beside which a mere eight-story affair would be dwarfed into absolute, utter insignificance. To the east and to the south one can not get away far enough to see how high any building placed there really is, nor judge of anything else but the scale of the detail immediately beside him. The same obtains to the west, up to about as high as the sixth story, and anything placed above that point in the way of a dome or tower would be judged by itself from away out on the water, regardless of the unseen base upon which it stood, so that really (and in this I believe ninety out of a hundred will agree with me) the one side to be designed with regard to vista and surroundings, the all-important and actual elevation to consider, I think, was the north, or Bowling Green, front. The appropriation being sufficient to warrant it, I further think that that part should be designed in scale large enough to dominate the rather small scale of most of the surrounding office buildings, and that the comparatively narrow front should be surmounted with some feature, above the required eight stories, nearly as wide as the entire front, and near it, and of height enough to actually compare with, if not also dominate its very tall neighboring buildings. That is, I think all this, if the United States is to house its officers, doing its business in the greatest city of the country, in a home that by its dignity and importance will clearly indicate that it belongs to some one even greater, mightier than that city, the nation; a nation, too, willing and able to pay for the best. Yes, I think this should have been essentially a competition upon external treatment design, leaving enough elasticity to the form so that many different interiors could be managed.

The question of plan was important, yet not at this time. I don't belittle the planning of a building, mark you, but I think that any one going into this competition should merely consider it as for an up-to-date office building—light, central accessibility, vertically, etc.— leaving the subdivisions and minutiæ for later study. The aid of the office of the Supervising Architect, with its years of experience with the detailed requirements of the service, and consultation with the officers to be housed, and his own careful study of developments, would fix his plan later on.

And in this connection I may add that consultation with the officers to be housed would also develop his judicial capacities, for he would have to weigh testimony and act for the greater good of the whole, judicially. To actually give each officer what he wanted would be a picnic. He would have to place that officer, each and every one of him, on the ground floor, with some arrangement to place every other officer in less important quarters and yet so that they could all get to *him* without his moving from his desk. He would also have to arrange to bring street cars, summer resorts, toilet conveniences, et cetera, in immediate accessibility to that desk.

But, then, I'm wandering from the competition.

Twenty men were invited to compete. We are justified in saying they were twenty of the leaders in our business, craft or profession. (What on earth *is* the blessed thing, any way?) They have done the bulk of the work these late years, and their names are often seen. What else is greatness?

The Secretary of the Treasury, a layman, albeit well posted in architecture, and with long years of experience with our kind, left the "reporting upon the relative merits of the plans submitted" to the Supervising Architect and two experts that, by courtesy—not by law—were to be selected by the competitors. Votes were cast, I understand—though I have no official information thereupon, nor upon anything else for that matter—Mr. Day, of Philadelphia, receiving quite a number and Mr. Flagg, of New York, also quite a number; Mr. Kimball, of Omaha, receiving, it is claimed, not more than two. Thinking that perhaps Mr. Flagg's name—he being from New York—might cause some criticism, it was deemed advisable—or at any rate, the competitors were notified that Messrs. Day and Kimball had been selected for judges. It would seem that if these were unsatisfactory, then was the time to note an exception, to kick. No kick was made.

The plans were duly submitted and sacredly guarded from the vulgar ken. The judges set to work; they spent but a short time—too short, it is claimed. It ought to have been a difficult task. Here were three men, good and true, yet they went over

the plans too hastily, some say, and others again say that they could have disposed of at least twelve of the twenty designs in *ten* minutes, so mediocre were those twelve. People say so many things. Howbeit, there was a flutter of excitement, and it was whispered that two had been selected of equal merit. Each competitor wanted to know who the other fellow was. There was some hitch about those two making more drawings or otherwise easing up the task of distinction, and after another day or so it was announced that Mr. Cass Gilbert, of St. Paul, had been awarded the palm.

Then there went up a mighty howl from New York. The judges were not of a big enough caliber. Mr. Kimball had received only one vote, and that was Mr. Gilbert's. Mr. Gilbert was not a New Yorker, he was *only* from St. Paul and an ex-partner of Mr. Taylor's. The judges had not fully grasped the problem to be solved, they were prejudiced, etc. After all, they were but three, and the question might with some justice be asked, if their opinion should outweigh that of any three of the competitors. For they, the latter, were mighty men — the patriarchs, the wise men from among the tribes.

I believe Secretary Gage would have given ear to some of the objections to the decision, and have allowed further consideration by more experts, or done something to ease the situation. It is but the second important time that the Tarsney act has been tried on. It is somewhat experimental yet. He looks to the architects for advice and coöperation. But instead of registering a kick direct to him, they made the mistake of making it through Senator Platt. Now then, however classical his interference might be and in the interest of the purest art — I believe myself his opposition was merely a good-natured acquiescing to his constituents' request to oppose; and that he is stanch to his constituents and ever ready to jump in and work for their interests even his bitterest enemies have to admit — the moment anything would be done out of the course already started upon it would have had the stigma of "politics" in the public eye. I presume the poor Secretary wishes architects and competitions and buildings generally to the "demnition bow-wows"; at any rate he finally sent out telegrams to each of the competitors asking him to state, in person or by letter, if he had objections to the award being made as found by the experts. When it got down to writing things out in black on white, there was almost a unanimous answer that everything was all right and to go ahead. Then several of the Chapters of the Institute wired or wrote strongly urging that the experts be sustained, so Mr. Gage decided to sustain the verdict of the Board of Commissioners and that Cass Gilbert it should remain, and it is that gentleman who is to have one of the best plums on the bush. Lucky fellow!

The other nineteen have had their plans returned and been duly thanked, and each by this time has jotted up his little memoranda and put down to "profit and loss" and "experience" somewhere in the neighborhood of a thousand dollars in cash and several thousand bitternesses of spirit.

Not knowing all the facts, not having the drawings before us, and even if we had, the questions might still be asked, "Is competition the *ne plus ultra*, the solution of the matter"? And, "Was this one, or will any one be a complete success"?

To the Government, to its representative, Mr. Gage, the questions must smatter of impertinence.

The press, the profession, as individuals we have all in our time d——d Government architecture. We have sat upon the footstool, rolled our eyes and clamored for competitions —

> "The devil was sick,
> The devil a monk would be,"

They were given to us, and now —

> "The devil got well,
> The devil a monk was he."

We growl at them and swear they're all wrong, unjust, political and the Lord knows what not. We're a scrappy, uncombed, uncelestial lot anyway. As individuals, I like lots of us, but jointly, or as jointly as we ever get, we ought to, severally and collectively, kick ourselves.

Still, IS competition the proper caper?

If our art (let us call it so) were only a more exact one, if the results were more judgable, so to speak, it would be different. Take engines, for instance. It is capable of demonstration and easily judged which travels further on the least consumption of fuel and least wear of parts. Comparisons are possible. A horse-race gives indubitable evidence which is fastest — true, there may be jockeyings, but then ——.

With us it's different; I don't mean about the jockeying; I mean that the whole structure of competition is built upon man's notions. Outside of a few clearly defined limitations everything depends upon that man's notions — the state of his liver. Today he may award a prize to such or such a design; tomorrow, and perfectly honestly, he may see it in a different light. Six weeks from now he might feel that that particular design was outclassed altogether. Hang it! there's no standard to go by.

The only real good way I can think of and have always advocated is the jury system. Let designs be passed on by a jury of some liberal number, seven, nine, fifteen or so, and not less than a two-third vote to rule, something on the order of our Supreme Court, made up of the highest standard of talent. In numbers is there safety only. Two or three men are too easily led to concessions, splitting differences, yielding one to the other rather than be considered stubborn.

And yet we are so constituted that such a jury would get to fussing within itself; why, they might get to fighting over who'd get the job among their own number.

No, I have no suggestions to offer, but I can not believe that competition, as at present advised and generally carried on, is the last word, the solution of the problem we have been working over for years. Why can not the question be taken up, seriously, in brotherly amity and disinterestedly, at this next convention of our most important body, the Institute? Surely some results might follow. The services of a high-class non-participating jury might be offered to a more a less disgusted Government. Something might be accomplished if the thing is gone into seriously—*seriously*, mark you—and with the aforesaid real brotherly love, and all weapons left at the door.

In the meantime, coming back to our New York Customhouse, why are our architects in so much of a hurry to hide away their designs? Let them *all* be published in our technical magazines, the accepted one and all the others. Not any revised drawings, but the plain unadulterated original designs submitted. It would be educational, we could see how each fellow regarded the problem, the difficulties in judging of their respective merits. There would be criticisms. What is there better for architects than criticism—honest, fair criticism—and yet what is there we steer so clear of? There would be features one would like to adopt in the next competition and others he would fight shy of. It would be some brotherly love and then every one would feel better too. Let us see them all!

MUNICIPAL DECORATIONS.

BY ROBERT CRAIK MCLEAN.

THE decoration of streets on festive occasions has, in the United States, reached a period where the architect, artist and sculptor have been called upon to produce an adequate *ensemble* where heretofore there has been the more or less unskilled and altogether individual work of the owner of the street front, aided at most in some cases by a "decorator." That a lack of harmony and a general appearance of cheap flimsiness resulted, even when comparatively expensive work was done, was certain. Through the rapidly recurring occasions for festive display in our large cities, the problem has been taken up seriously and with a success that, while in each case leaving much to be desired, is a commencement that will establish the principle in the line of street decoration on future occasions.

THE COMBAT.

A year ago Philadelphia made an attempt to introduce a "Court of Honor" into the scheme of decoration for a jubilee festival. The architects of the city and the T-Square Club were successful in introducing the innovation, which included a triumphal arch and rostral columns; but here it was found, as all other cities have since, that lack of

popular support and individual interference prevented a complete success.

In rapid succession during the months of September and October, New York, Chicago and Boston have each decorated according to a well-conceived plan, and have given to the temporary and hastily formed decorative elements much of real artistic value.

THE ARMY.

In New York the preparations for "Dewey Day" were upon a scale greater and the results more artistically complete than those accompanying any similar festival ever held in this country. Here the work was under the general direction of a special committee of the Society of Mural Painters, of which John LaFarge was chairman. Architects, artists and sculptors of the first rank gave their best efforts in the production of forms and effects that would adequately demonstrate a nation's welcome to a victorious admiral. While Philadelphia and Chicago adopted the "court of honor" scheme, that of New York gave a greater appearance of grouping, and while in perfect harmony the different sculptured works created centers of attraction to which surrounding decorative features were secondary; while Boston designed a color scheme for several streets that, had it been carried out, would have been superb.

The chief decorative feature at New York and one that will probably be perpetuated in permanent materials, was an arch designed by C. R. Lamb in association with the committee of the National Sculpture Society, members of which contributed a series of groups. The design was after the Arch of Titus, and including a group of "Victory," by J. Q. A. Ward, was one hundred feet high. Supplemental to Mr. Ward's group, at the base of the arch were four groups: "Call to Arms," by Philippe Martigny; "Combat," by Carl Bitter; "The Return," by Niehaus, and "Peace," by Daniel C. French.

THE TRIUMPHAL RETURN.

Under Mr. Ward's group, forming part of the frieze, was placed a number of statues of naval heroes, four at each end. Here most of the noted sculptors of New York were represented; Macdonough, by Thomas Shields Clark; Lieutenant Cushman, by Lukeman; Decatur, by George T. Brewster; Porter, by John J. Boyle; Paul Jones, by E. C. Potter; Perry, by Hartley; Hull, by H. K. Bush-Brown, and Farragut, by W. O. Partridge. Two bas-reliefs over the arch on either side were "North and East Rivers," by Isidore Konti, and "Atlantic and Pacific Oceans," by J. Hinton Perry. The arch was also ornamented with portrait medallions by Moynihan, Bush-Brown, Baerer, Bubert, Goddard and Hammond.

The proportions of the arch were accentuated by an approach of colonnades extending for two hundred feet from each end. At the base of the columns, north and south of the arch, were sculptural groups. Mr. Roebuck's group, "The Army," and Mr. Bissell's group, "The Navy," Mr. Konti's group, "The West Indies," and that of Mr. Lopez, "The East Indies." Over the small archways in bas-reliefs it was interesting to see Johannes Gelert's "Progress of Civilization," an ambitious group, and Mr. Couper's "Protection of Our Country."

In studying these groups one is impressed with the advancement made in their art by many whose works graced the Columbian Exposition in 1893, while in one or two instances a lack of the enthusiasm that made the ephemeral work of that day almost great is noticeable in these later examples. The Society of Mural Painters appointed a committee under whose directions the decorations from Twenty-fifth to Thirty-fourth streets were designed, consisting of John LaFarge, chairman; E. H. Blashfield, Joseph Lauber, H. T. Schladermendt, C. Y. Turner, F. S. Lamb, E. R. Sperry, Will H. Low, C. R. Lamb, Maitland Armstrong, and W. Van Ingen. With a general scheme of one statue cast in replica twenty times, Mr. Martigny's "Victory" was placed in center of blocks flanked by true Ionic columns supporting eagles and joined with wreaths. At each street corner was placed a mast bearing a banner.

THE NAVY.

At Chicago a Court of Honor was decided upon, and State street from Randolph to Van Buren streets selected. At the Van Buren street end an arch was erected, and at Randolph street two pylons; sculptural groups in bas-relief decorated each. Between were columns and masts bearing banners, and for night effects festoons of electric lights were strung across the street, and natural gas flambeaux formed part of the ornamental features of each column. The architectural design and general scheme was in charge of Henry Wade Rogers, the sculptor, and the sculptural work was ably superintended by Lorado Taft.

Boston had a limit of time wholly inadequate to prepare any elaborate scheme of treatment, and the lack of success was almost wholly due to this, though apparently caused by the refusal of coöperation by the citizens occupying the street frontage. The decorations were placed in charge of the Boston Society of Architects, and they evolved a color scheme for each street, and placed each street in charge of some member of the society, requesting the owners of property to confer with him. The colors for streets and the architect in charge were as follows:

Arlington street, blue and white, William D. Austin, 50 Bloomfield street.
Public Library, A. S. Jenney, 120 Tremont street.
Boylston street, red, R. A. Cram, 53 State street.
Tremont street, green and white, Herbert D. Hale, Walter Atherton, Exchange street.
Winter street, yellow and white, George F. Newton, Tremont building.
Summer street, red and white, Vernon A. Wright, Congregational building.
High and Congress streets, green, Walter H. Killam, 120 Tremont street.
Milk street, blue, Charles U. Cumnings, 1 Somerset street.
India street, yellow, J. R. Coolidge, Jr., Congregational building.
State street and Old State House, red and white, A. W. Longfellow, Tremont building.
Washington street, yellow and white, C. H. Blackall, 1 Somerset street.
School street and City Hall, green and white, E. M. Wheelwright, Tremont building.
State House, A. G. Everett, 60 Devonshire street.
Beacon street, red, R. D. Andrews, 1 Somerset street.

It was apparent that owners were too ready to place the work in the hands of incompetent "decorators," whose only idea was in the line of old conventional ruts, but the result showed what could be done with sufficient time allowed to convince the public of the advisability of accepting skilled advice, and also

Photo by Geo. Furneaux.

A PYLON.

proved that the massing of color on the façades of buildings gave a much more harmonious and artistic perspective to a street than the ragged, flimsy appearance of the indiscriminate use of flags and bunting.

As a *resumé* of these latest attempts to solve the problem of street decoration for festive occasions, it can be seen that a

Photo by George Furneaux.

THE CHICAGO ARCH.

marked advance has been made and a precedent established, so that in the future the art instincts of the people will be educated, and where glaring and inharmonious color has passed for street decoration something more will be demanded, and where the unsightly paper and cloth excrescences of the unskilled "decorator" has made unsightly prominence in a street, there will be arches and columns designed by artists, each pleading for a time when our heroes will not be elevated for a day in staff, but be given to future generations in sculptured marble.

A. I. A. CONVENTION PROGRAM.

THE thirty-third annual convention of the American Institute of Architects will be held in the Monongahela House, Pittsburg, Pennsylvania, on Monday, Tuesday, Wednesday and Thursday, November 13, 14, 15 and 16, 1899. The Monongahela House will be headquarters of the convention, and the Secretary may be addressed there after November 10.

ORDER OF PROCEEDINGS.

MONDAY, NOVEMBER 13.

Meeting of the Board of Directors at 10 A. M. and 8 P. M.

At 2 P. M., boat will leave Monongahela House, making a trip down the river to the works of the Standard Manufacturing Company, giving the members an opportunity to view the processes of manufacturing.

A supper will be served on the boat.

TUESDAY, NOVEMBER 14.

Morning Session.

The members of the Institute will meet in the assembly room of the Monongahela House at 9:30 o'clock; will register their names, and at 10 o'clock Mr. William J. Diehl, Mayor of Pittsburg, will deliver an address of welcome, and the President of the Institute, Mr. Henry Van Brunt, will deliver the annual address, after which the convention will be declared open for business.

ORDER OF BUSINESS.

1. Report of the Board of Directors.
2. Report of the Treasurer and reference to the Auditing Committee.
3. Reports of Chapters, a synopsis of which will be read by the Secretary.
4. Report of the standing committees:
   - Committee on Foreign Correspondence, J. M. Carrère, chairman.
   - Judiciary Committee, George B. Post, chairman.
   - House and Library Committee, Robert Stead, chairman.
   - Education and Publication Committee, H. L. Warren, chairman.
   - Committee on Contracts and Lien Laws, Alfred Stone, chairman.
   - Committee on Applied Arts and Sciences, George B. Post, chairman.
5. Report of special committees:
   - Legislative Committee on Government Architecture, George B. Post, chairman.
   - Delegate to National Conference on Standard Electrical Rules, Alfred Stone, chairman.
6. Consideration of the Annual Address of the President, of the Report of the Board of Directors, of the Reports of the Chapters, and of the Standing and Special Committees, followed by the appointment of special committees to which recommendations contained therein shall be referred.

Luncheon will be served in the assembly room.

Afternoon Session, 1 o'clock.

PAPER.—Electricity in Modern Buildings, by E. Rowland Hill.

EXCURSION.—At 2 P. M. a special train will leave the Union Depot, taking the members of the Institute to the Westinghouse Electric and Machine Company's plant, which will be thrown open for their inspection on this occasion.

Evening Session, 8 o'clock.

1. PAPERS.—(a) Influence of the French School of Design on Architecture in this country. By H. L. Warren, Boston, Mass.; A. L. Brockway, New York, N. Y.; R. A. Cram, Boston, Mass.

A discussion will follow these papers, in which the following members have agreed to participate: Cass Gilbert, St. Paul, Minn.; R. D. Andrews, Boston, Mass.; F. M. Day, Philadelphia, Pa.; T. C. Young, St. Louis, Mo.

(b) Plate Glass. By C. W. Brown, Pittsburg Plate Glass Company.

2. Visit to Allegheny County Courthouse, which will be thrown open for the Institute.

WEDNESDAY, NOVEMBER 15.

Morning Excursion.

A special train will leave the Union Depot at 9 o'clock for Ford City, where the works of the Pittsburg Plate Glass Company will be thrown open to members of the Institute.

On the return trip a luncheon will be served upon the train.

Afternoon Session, 3 o'clock.

1. PAPERS.—The Legitimate Design for the Casing of Skeleton Steel Structures. By C. H. Blackall, Boston, Mass.; H. R. Marshall, New York, N. Y.

A discussion will follow these papers, in which the following members have agreed to participate: R. W. Gibson, New York, N. Y; J. M. Donaldson, Detroit, Mich.; Thomas H. Morgan, Atlanta, Ga.; R. H. Robertson, New York, N. Y.; W. L. B. Jenney, Chicago, Ill.

2. Reports of special committees.
3. Unfinished business of previous day.
4. Appointing of committees to nominate officers of the Institute for the ensuing year, and to suggest a place in which to hold the next annual convention.

Evening Session, 8 o'clock.

1. PAPERS.—(a) Architecture, the Sister Arts, and Artistic Trades. By Levi T. Scofield, Cleveland, Ohio. (b) Sculpture, in its relation to Architecture. By William Ordway Partridge, New York, N. Y. (c) Mural Painting, in its relation to Architecture. By Elmer E. Garnsey, New York, N. Y.

A discussion will take place after these papers, the following members having agreed to participate: F. W. Perkins, Chicago, Ill.; N. Clifford Ricker, Urbana, Ill.; A. C. Everett, Boston, Mass.; A. O. Elzner, Cincinnati, Ohio; Alfred Stone, Providence, R. I.; G. O. Totten, Jr., Washington, D. C.

2. Visit to Carnegie Library and Art Exhibition, which will be kept open late for the occasion.

THURSDAY, NOVEMBER 16.

Morning Session, 10 o'clock.

1. Reports of Committees appointed at the opening session and their consideration.
2. Unfinished business.
3. Election of officers and selection of a place for the next Annual Convention.
4. Miscellaneous business.
5. PAPERS.—(a) The Influence of the Jews upon Architecture. By J. W. Yost, Columbus, Ohio. (b) Competitions. By William R. Ware, New York, N. Y.

Luncheon will be served in the assembly room at noon.

Afternoon Session, 1 o'clock.

1. PAPER.—The Manufacture of Steel for Building Construction. By F. H. Kindl, Structural Engineer, Carnegie Steel Company.

2. EXCURSION.—A special train of electric cars will leave the hotel at 2 P. M. for the plant of the Carnegie Steel Company, at Homestead, which will be open for the inspection of Institute members.

Evening Session, 8 o'clock.

1. Unfinished business.
2. Dinner to the members attending the convention, given by the Pittsburg Chapter at the close of the convention.

Prompt and full attendance on the successive sessions at the hours indicated is requested, otherwise the business of the convention can not be fully accomplished.

COMMITTEE OF ARRANGEMENTS.

Glenn Brown,	Thomas Boyd,
T. D. Evans,	H. D. Gilchrist,
George Beaumont,	Edward Stotz,
From the A. I. A.	*From the Pittsburg Chapter.*

Per order of the committee,

GLENN BROWN,
Secretary A. I. A.

NOTE.—The Monongahela House will be headquarters. Terms from $2.50 to $4.50 per diem. American plan.

From November 10 to 16 the address of the Secretary will be Monongahela House, Pittsburg, Pennsylvania.

NOTICE IN REFERENCE TO REDUCED RAILROAD FARE.

If one hundred or more persons attend the Convention of the American Institute of Architects, in Pittsburg, Pennsylvania, November 13 to 16, inclusive, The Railroad Passenger Service will give a round-trip rate, over the same route, of one and one-third the regular fare.

To secure this reduction, a printed certificate, issued by the Central Passenger Association, must be secured from the ticket agent at the starting point, showing that the holder has paid one full fare, not more than three days before or two days after the first day of meeting, provided the fare is not less than 75 cents. The return rate of one-third fare is based upon the number of full-fare certificates issued at starting points and counted by a railroad official at the point of meeting.

Therefore, to secure the reduction, I would urge all persons who attend to secure the full fare certificate for themselves and ladies, whether they intend to take advantage of the one-third return rate or not. These certificates can not be transferred from the original purchaser; the Institute will be liable for a demand for full fare in case of a transfer.

GLENN BROWN,
Secretary A. I. A.

Members attending the convention from Chicago and west of that point, by notifying the Western Passenger Agent of the Pennsylvania Lines at Chicago can secure a special car if a sufficient number can arrange to go by the same train.

T. KATAYAMA, architect to the imperial household of the Emperor of Japan, and who is in this country for the purpose of making contracts for the structural steel and some other parts of the palace which is in course of erection for the Crown Prince of Japan at Tokio, at Pittsburg closed a contract with the Carnegie Company for 3,000 tons of steel and obtained estimates from Chicago and New York firms for the heating and electrical apparatus to be used in the palace. The palace will cost between $4,000,000 and $5,000,000. It will cover an area of 400 by 300 feet, and will be three stories high.

SYRACUSE UNIVERSITY ARCHITECTURAL SCHOOL.

THE architectural department of the Syracuse University, New York State, ranks in every respect with the best in the United States, and the curriculum compares favorably with that of other schools. It is connected with the only college of fine arts in America that grants regular university degrees to its graduates. This connection with schools of painting and music has been found to have a decided influence, in an artistic way, while the policy of the instructors is to make the architectural course practical. Prof. Edwin H. Gaggin, who has charge of the architectural department, studied with Givaira at the Beaux Arts, and with a thorough knowledge of that school is seeking to form in this university a thoroughly American educational system. The standard for admission is high, the applicant being required to pass an examination in English and to be thoroughly grounded in physics, while the course of four years must be taken to secure the award of a diploma. A special course of two years is arranged to meet special cases, for which a certificate (but no degree or diploma) is issued. An examination of photographs of classwork shows that both design and plan are carefully taught and the catalogue memoranda of studies displays a sensible and adequate arrangement.

ROEBLING SYSTEM OF FIREPROOFING TEST.

A THOROUGH test of the Roebling System of Fireproofing was made at No. 4920 Greenwood avenue, Chicago, the new residence of Mr. Barton, president of the Western Electric Company. A section, 3 feet 10 inches wide, of the floor in the front part of the building was separated from the remainder by cutting through from beam to beam. The cinder concrete had been put in place October 4, 1899, and was twenty-seven days old. The mix was 1 to 10 : 1 part Atlas Portland cement, 3½ parts coarse sand, 6½ parts cinders. This concrete was applied on the Roebling "Patent Wire Cloth Centering" which consists of No. 22 close-warp wire with $\frac{7}{16}$-inch steel rods woven in at intervals of 9 inches ; these rods were bent to the proper form for the arch and rested on the lower flange of the beams. The concrete was put in place without tamping and was very porous and light. The dimensions of the arch were : Span 5 feet 10 inches, beams 12 inches, crown 3 inches. The beams were thoroughly shored up to prevent any serious deflection ; then sand to the depth of four inches was put on to cover an area of 18. 3 square feet and came well out over the haunches of the arch. This sand was to insure a perfectly even distribution of the load. Upon this sand was built a platform, 7 feet 3 inches by 3 feet 6 inches, 4 inches thick, of 2-inch planks ; above this was piled over 2,000 bricks, and then eighty bags of cement were applied, when it was thought best to build another platform to strengthen up the pile ; this time 10-inch channels were used, and above them was placed thirty additional bags of cement ; this used all the available material for loading, and made a total load of 22,659 pounds, or 1,239 pounds per square foot. The loading was commenced October 30, at 4 P. M. and continued until 3 P. M. the afternoon of October 31. During this time readings were taken with an engineer's level to detect any deflection ; the beams deflected $\frac{1}{4}$ inch before the shoring came to solid bearing. After the loading had been completed, at 3 P. M., October 31, it was found that the net deflection of the center of the arch amounted to $\frac{9}{32}$ of an inch. The load was left in place and readings taken twenty-four hours later, but did not show any change in this deflection. The test was witnessed by the Chicago Building Inspector; Mr. Patterson, superintendent of the Western Electric Company; Mr. Louis Falkenau, of Falkenau Construction Company; Mr. Hobird, engineer for Swift & Co.; Mr. T. L. Condron, Resident Engineer for the Pittsburg Testing Laboratory ; Mr. Matteson, Superintendent for Frost & Granger ; Mr. Fox, from the office of Holabird & Roche ; Mr. Vail, of the *Construction News ;* Mr. E. B. Russel Tratman, of the *Engineering News.*

ASSOCIATION NOTES.

PITTSBURG ARCHITECTURAL CLUB.

At the annual meeting of the Pittsburg Architectural Club, Tuesday, October 17, a new constitution and by-laws were adopted. The following officers were elected to serve until May, 1900 : President, Henry Kropff ; vice-president, John T. Comes ; secretary, George H. Rowland ; treasurer, Harry Estep ; chairman entertainment committee, Benjamin Nisbett.

BUFFALO CHAPTER, A. I. A.

The annual meeting of the Buffalo Chapter of the American Institute of Architects was held on October 26, the following officers being elected : President, George Cary ; first vice-president, Edward A. Kent ; second vice-president, A. C. Essenwein ; secretary, F. H. Lovern ; treasurer, Carl Schmill. A committee was appointed to consider the feasibility of holding a Congress of Architects in 1901 during the Pan-American Exposition.

ARCHITECTURAL LEAGUE OF AMERICA.

Under the title "Progress Before Precedent," the official proceedings of the first convention of architectural clubs and the formation of the Architectural League of America has been issued, edited by the secretary of the convention, Mr. N. Max Dunning, of Chicago. The work has been gotten out in attractive form and contains much general data besides the convention proceedings, and a number of portraits of the principal officers and delegates who contributed to the success of the convention and the formation of the League. The secretary has also issued copies of the code governing all competitions among the club membership of the League. This, with the proceedings, was printed in these pages in the issue of June last.

DETROIT ARCHITECTURAL CLUB.

At the annual meeting of the Detroit Architectural Club, October 31, the following officers were elected : President, George H. Ropes ; vice-president, H. A. O'Dell ; treasurer, A. Blumberg ; secretary, J. A. Gillard ; directors, D. R. Wills, C. F. J. Barnes and J. W. Case.

MOSAICS.

WITH the rapid increase in the use of structural iron and steel in building lines which has occurred in the past few years, and is still increasing, comes a demand for portable machines of great power for cutting and punching. In fulfilment of this demand, the "Berlin-Erfurt" Machine Works, Henry Pels & Co., Berlin, are presenting a full complement of machines that appear to be fully up to requirements. Among the number is noted Werner's portable machine for punching all kinds of cross-pieces and flanges of beams, channels, etc., whether with parallel or diverging surfaces, always making the holes neatly and smoothly. Werner's portable cutting machine is equally efficient, and it is claimed never fails to cut smoothly and quickly. Mr. Henry Pels, 66 Broad street, New York, the general representative of the company, will be pleased to confer with any one in need of these appliances.

OUR ILLUSTRATIONS.

Competition Design for United States Customhouse, New York city, submitted by Henry Ives Cobb, architect.

The Phebe Hearst Competition Designs for the University of California. The following are shown : First Prize Design by E. Bénard, Paris ; Prize Design, by Howells, Stokes & Hornbostel, New York ; Prize Design, by D. Despradelles and Stephen Codman, Boston ; Prize Design, by Howard, Cauldwell & Morgan, New York. E. Bénard was born in Goderville, France, fifty-five years ago. He is a member of the jury of the Ecole des Beaux Arts, from which institution he graduated. He won the Grand Prix de Rome on August 10, 1867. He designed the Tribune of Commerce at Fécamp, the restoration of the Château de Sassetot, and the churches of Bleville and Mare-aux-Clercs. The decorations in the Casino de Nice and Franco-American Club in Paris are also works of his. The results announced by the distinguished jury were : E. Bénard, Paris, first prize, $10,000 ; Howells, Stokes & Hornbostel, New York, second prize, $4,000 ; Despradelles & Codman, Boston, third prize, $3,000 ; Howard & Cauldwell, New York, fourth prize, $2,000 ; Lord, Hewlett & Hull, New York, fifth prize, $1,000.

Design awarded the Grand Prize of Rome of August, 1899. The program of the Grand Prize of Rome of this year called for a State Bank "Une Banque d' Etat," that is a building appropriated to the same uses as the Bank of England or the Bank of France. Of course, the scheme was conceived along the broadest and noblest lines, and without those awkward limitations often attending the problem in practice. The ground was ample and open on all sides, and the buildings were designed not only for banking purposes, but also to receive splendidly appointed apartments for the president and directors. The ground was limited by superficial area, not by dimensions. This accounts for some of the designs showing longer façades than others — the compensation being, of course, in the depth. The drawings published in this number are those of Tony Garnier, awarded the Grand Prize. Façade, plan and section are shown. The ensemble shows able handling and a comprehensive idea of fitness and character, but we must say that the work lacks the artistic interest of other years. This fact though can easily be entirely attributed to the nature of the program, which is in itself a subject along concrete lines. The muse's wings were clipped and discounted with the cares of receiving and paying tellers, coupons and deposit vaults.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Half of Double House, Evanston, Illinois. Myron Hunt, architect, Chicago.

Residence for John W. Sweet, Evanston, Illinois. Myron Hunt, architect, Chicago.

Residence for Mrs. Frances M. Sweet, Evanston, Illinois. Myron Hunt, architect, Chicago.

Building for Western Cold Storage Company, Chicago. Jarvis Hunt, architect. The exterior walls are of hollow tile and are ventilated by courses with outside openings.

"Pleasant-Home." Residence of John Farson, Oak Park, Illinois. George W. Maher, architect, Chicago. The following plates are shown : Exterior View, View in Hall, View in Sitting-room, View in Dining-room. The architect submits this design as a type for an American style.

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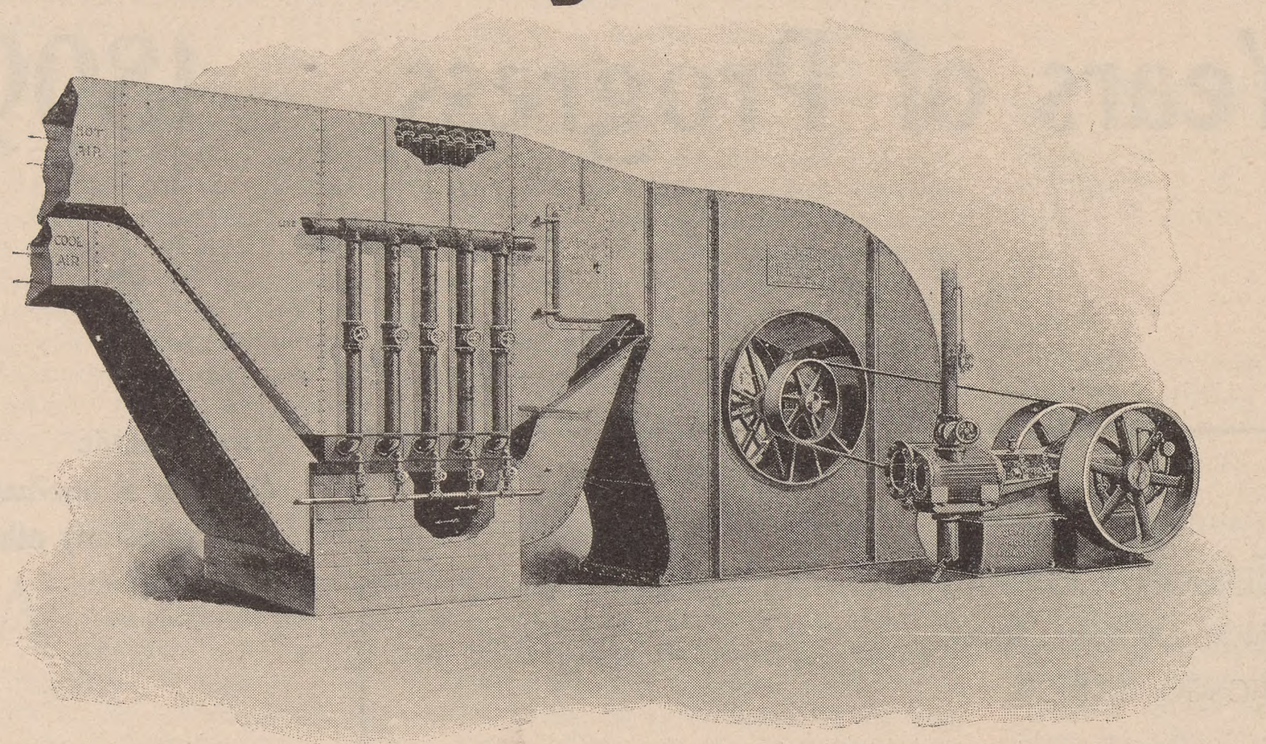

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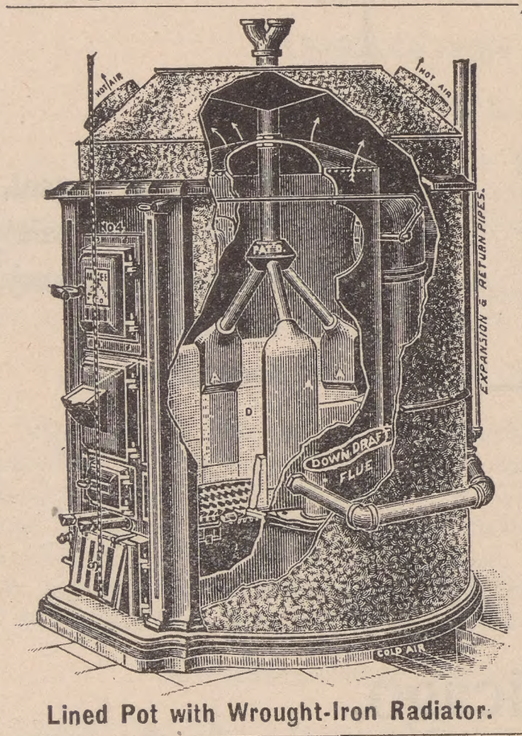

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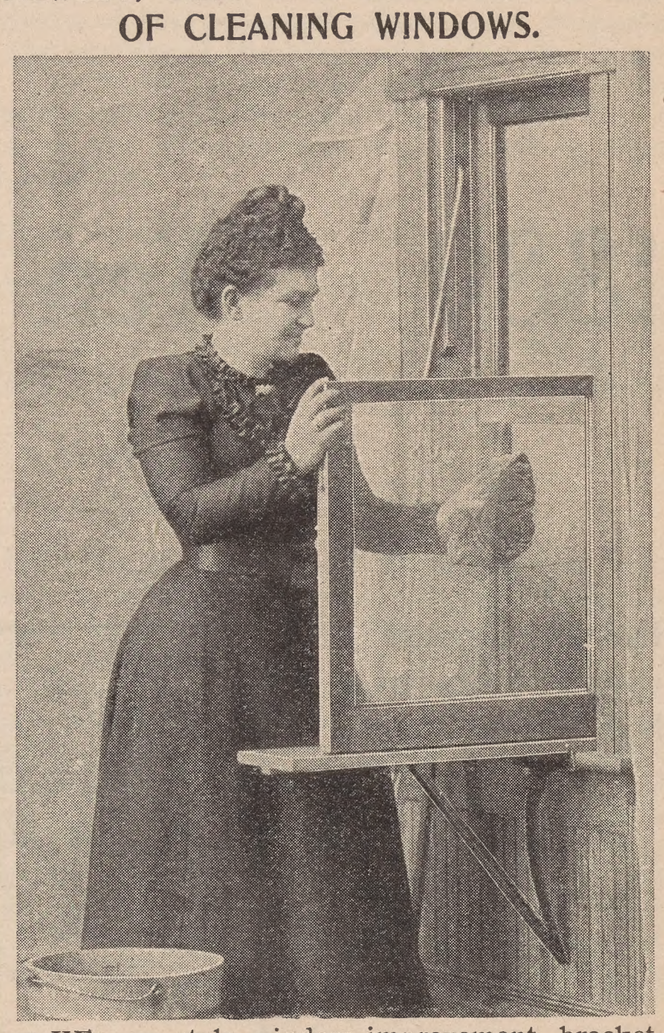

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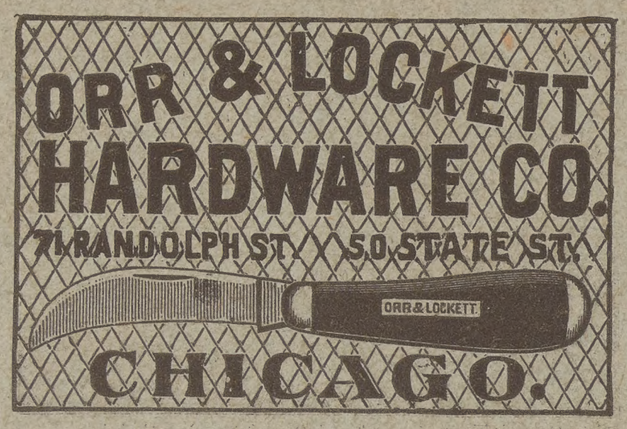

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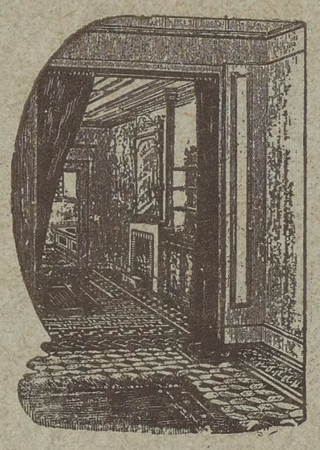

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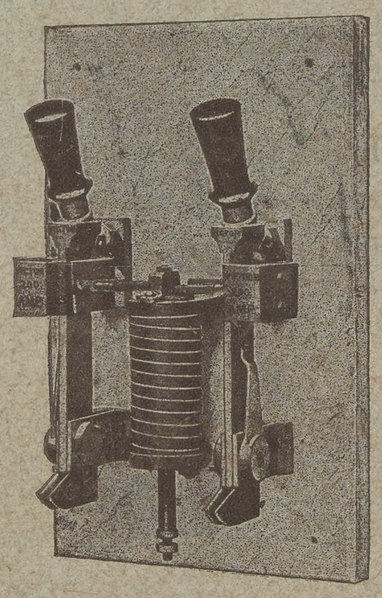

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